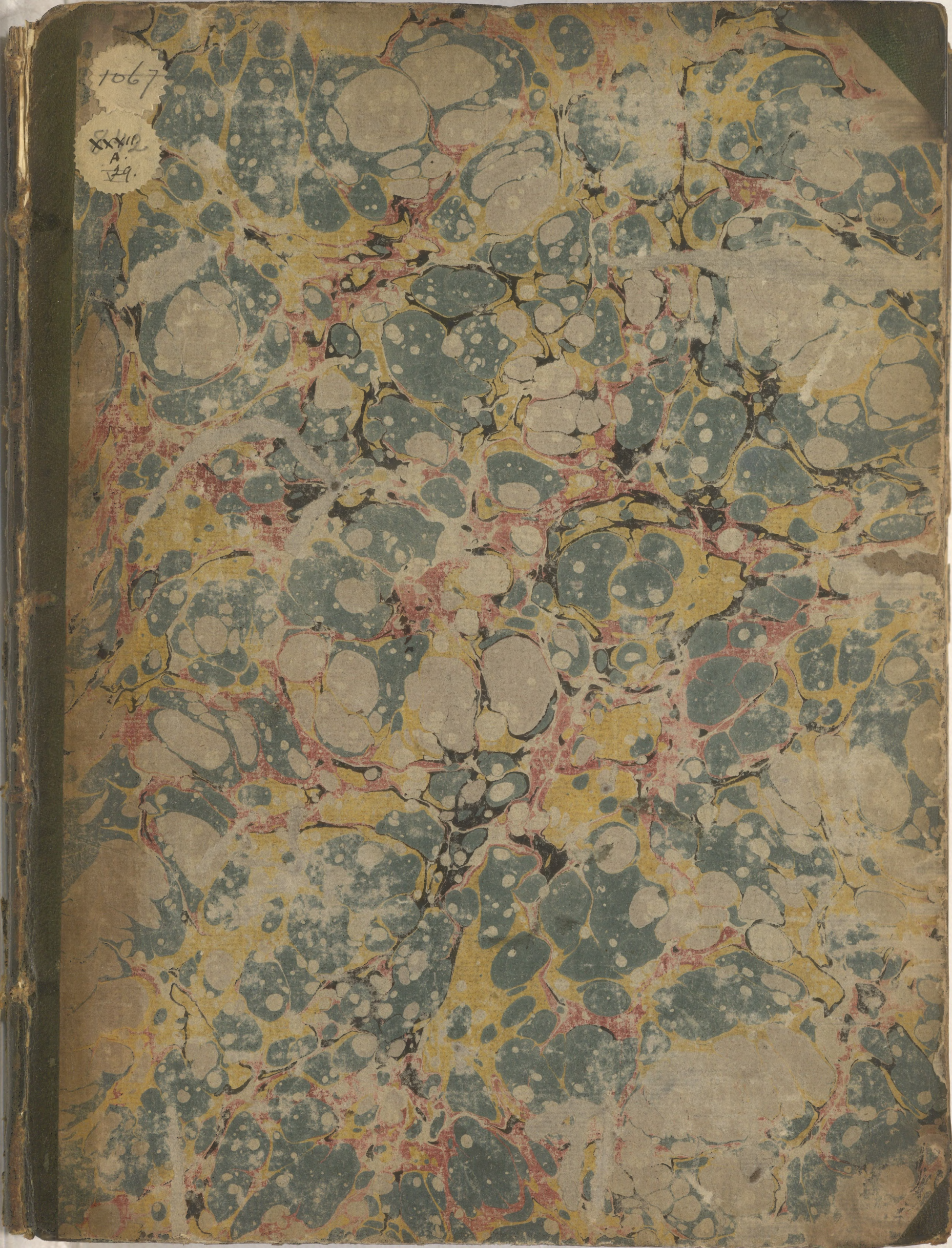


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XXXII
A.
29.



Perseo	by Sacchini	January 29. 1774.
Antigono	by Giordani	March. 8. 1774.
Nitteti	by Sacchini	April. 19. 1774.
Armida	Pasticcio	November. 8. 1774.
Alessandro nell' Indie	by Corri	December. 3. 1774.

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XXXXII. A. 29.

1-5-

The
FAVOURITE
SONGS
In the
OPERA

PERSEO

By Sig^r Sacchini

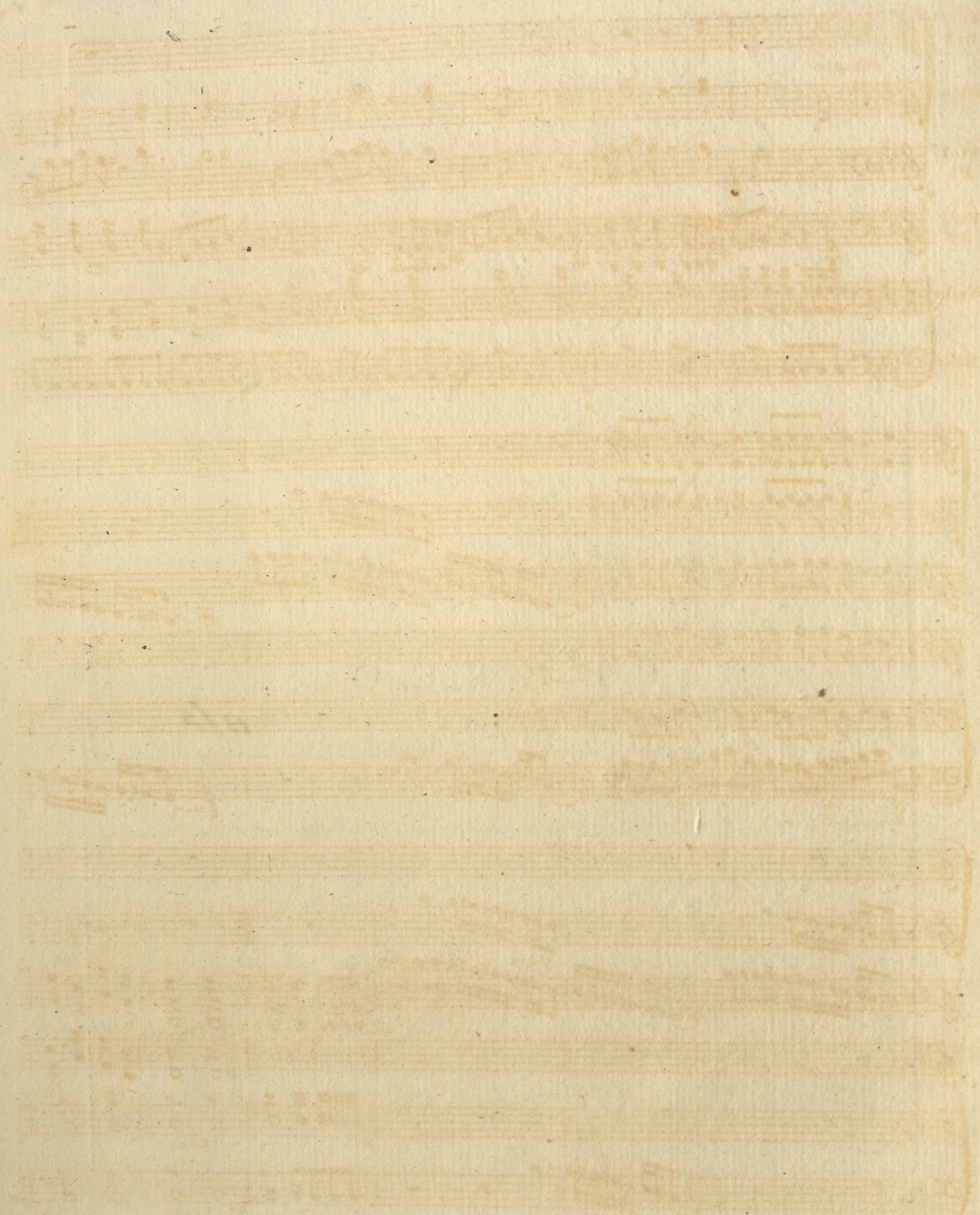
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L O N D O N.

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Le Pazzie d'Orlando - - - - -	sh d 10 6	Demofonte - - - - -	sh d 5 0	La Buona Figliuola Compleat 1 il 6	L sh d
Gl'Uccillatori - - - - -	5 0	Enea e Lavinia - - - - -	2 6	The Songs in D ^o - - - - -	12 0
Le Vicende della Sorte - - - - -	3 0	Ezio by Vento - - - - -	5 0	Maritata - - - - -	12 0
Orfeo - - - - -	10 6	Berenice - - - - -	2 6	La Schiava - - - - -	10 6
Ezio by Guglielmi - - - - -	7 6	Cleonice Songs - - - - -	2 6	Solimano - - - - -	2 6
L'Olimpaide - - - - -	6 0	D ^o - - - - - parts - - - - -	7 6	I Viaggiatori Ridicolli - - - - -	7 6
Le Contadine Bizzare - - - - -	5 0	Siroe Songs - - - - -	2 6	Gli Stravagante - - - - -	5 0
Il Re alla Caccia - - - - -	2 6	D ^o - - - - - parts - - - - -	6 0	Le Conquesto del Messico - - - - -	5 0
Le Donne Vindicate - - - - -	2 6	Leucippo Songs - - - - -	2 6	Ifigenia - - - - -	2 6
La Moglie Fedele - - - - -	5 0	D ^o - - - - - parts - - - - -	7 6	Tigrane - - - - -	2 6
Il Cid - - - - -	10 6	Sofonisba - - - - -	3 6	Artaserse - - - - -	5 0
Perseo - - - - -	10 6	Il Desertore - - - - -	3 0	Il Camoveli di Vinezia - - - - -	5 6
Lucio Vero - - - - -	3 6	Tamerlano - - - - -	7 6	Armida - - - - -	3 6

OVERTURE



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Perseo

3

This image shows a page from a musical score, likely for a symphony. The score is written for several instruments, including Corni, Oboe, Violins (1st and 2nd), Viola, and Bassoon. The music is in common time (C) and the key signature has two flats (B-flat and E-flat). The tempo is marked "Allegro".

The score is divided into systems. The first system includes staves for Corni, Oboe, Violins, Viola, and Bassoon. The second system continues the music for the same instruments. The third system includes staves for the Violins, Viola, and Bassoon, with a "Col Basso" marking. The fourth system continues the music for the same instruments, with a "Unis" marking. The fifth system includes staves for the Violins, Viola, and Bassoon, with a "Cres:" marking. The sixth system continues the music for the same instruments, with a "p" marking. The seventh system includes staves for the Violins, Viola, and Bassoon, with a "Cres:" marking. The eighth system continues the music for the same instruments, with a "p" marking. The ninth system includes staves for the Violins, Viola, and Bassoon, with a "Cres:" marking. The tenth system continues the music for the same instruments, with a "p" marking.

The score includes various musical notations such as notes, rests, and dynamic markings like "Allegro", "Unis", "Cres:", and "p". The notation is in a standard musical notation style, with staves and clefs. The page is numbered "6" at the bottom right.

Handwritten musical score for 'Perseo', page 4. The score is written on ten staves, organized into three systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f.* (forte) and *h.f.* (half forte). The notation is written in a cursive style, characteristic of 18th-century manuscript notation. The staves are numbered 1 through 10. The first system (staves 1-3) includes a dynamic marking *f.* and a time signature change to 4/4. The second system (staves 4-6) includes a dynamic marking *h.f.* and a time signature change to 4/4. The third system (staves 7-9) includes a dynamic marking *h.f.* and a time signature change to 4/4. The score concludes with a final measure on staff 10, marked with a double bar line and a repeat sign.

Perseo

5

This image shows a page of handwritten musical notation, likely for a piano piece. The notation is arranged in several systems, each containing multiple staves. The key signature is B-flat major (two flats). The first system includes a treble staff with chords, a bass staff with chords, and two staves with rapid sixteenth-note passages. The second system continues these patterns, with dynamic markings 'p.' (piano) and 'p.6' (piano, sixteenth notes). The third system features a treble staff with rests, a bass staff with chords, and two staves with rapid sixteenth-note passages, marked 'Cres:' (crescendo) and 'f.' (forte). The fourth system continues the rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The fifth system includes a treble staff with chords, a bass staff with chords, and two staves with rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The sixth system continues the rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The seventh system includes a treble staff with chords, a bass staff with chords, and two staves with rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The eighth system continues the rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The ninth system includes a treble staff with chords, a bass staff with chords, and two staves with rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The tenth system continues the rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The eleventh system includes a treble staff with chords, a bass staff with chords, and two staves with rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The twelfth system continues the rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The thirteenth system includes a treble staff with chords, a bass staff with chords, and two staves with rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The fourteenth system continues the rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The fifteenth system includes a treble staff with chords, a bass staff with chords, and two staves with rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The sixteenth system continues the rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The seventeenth system includes a treble staff with chords, a bass staff with chords, and two staves with rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The eighteenth system continues the rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The nineteenth system includes a treble staff with chords, a bass staff with chords, and two staves with rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The twentieth system continues the rapid sixteenth-note passages, marked 'Cres:' and 'f.'. The notation is written in a clear, elegant hand, with many slurs and ties indicating the flow of the music. The page is numbered '8' in the bottom left corner.

First system of musical notation. It consists of five staves. The top two staves are for vocal parts (Soprano and Alto), the next two are for piano (Right and Left hands), and the bottom staff is for cello and double bass. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The piano part features a continuous eighth-note accompaniment. The cello/bass part has a similar eighth-note pattern. Dynamics include *sf. p.* and *sf. P.*. Fingering numbers 6, 7, 6, 4, 5, and b7 are indicated below the cello/bass staff.

Second system of musical notation. It consists of five staves. The top two staves are for vocal parts, the next two are for piano, and the bottom staff is for cello and double bass. The key signature remains two flats. The piano part continues with eighth-note accompaniment. Dynamics include *f.* and *f. 4/2*.

Third system of musical notation. It consists of five staves. The top two staves are for vocal parts, the next two are for piano, and the bottom staff is for cello and double bass. The key signature remains two flats. The piano part continues with eighth-note accompaniment. Dynamics include *p.*, *sf. P.*, and *f. 4/2*.

Perseo

This musical score is for a piece titled "Perseo". It is written for a large ensemble, including strings, woodwinds, and brass. The score is organized into three systems, each with five staves. The key signature is B-flat major (two flats). The time signature is 6/4. The first system begins with a forte (*f.*) dynamic and includes a *fmo* (for music only) marking. The second system features a *Col Basso* (Collegium Basso) marking and a *Unis* (Unison) marking. The third system includes a *p.* (piano) dynamic and a *Cres:* (Crescendo) marking. The score is written in a traditional musical notation style, with various musical symbols and markings throughout.

Perseo

9.

This musical score is for a piece titled "Perseo", page 9. It features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system includes a vocal line with a melodic line and a piano accompaniment with a bass line. The second system includes a vocal line with a melodic line and a piano accompaniment with a bass line. The third system includes a vocal line with a melodic line and a piano accompaniment with a bass line. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

6 15

Con Violini

Col Basso

f.

p. *fmo*

p. *f.* 4 6 4 5

Handwritten musical score for a piano piece, featuring complex notation and dynamics. The score is organized into three systems of staves.

System 1 (Staves 1-5):

- Staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat).
- Staff 2: Treble clef, key signature of three flats. Includes dynamic marking *f.*
- Staff 3: Treble clef, key signature of three flats. Includes dynamic marking *p.*
- Staff 4: Treble clef, key signature of three flats. Includes dynamic marking *p.*
- Staff 5: Bass clef, key signature of three flats. Includes dynamic marking *f.* and figured bass notation: 6, 6^b7, 6, 6^b, 6, 4, 5, 3, 7, 4, 7, 4, 2.

System 2 (Staves 6-10):

- Staff 6: Treble clef, key signature of three flats.
- Staff 7: Treble clef, key signature of three flats.
- Staff 8: Treble clef, key signature of three flats.
- Staff 9: Treble clef, key signature of three flats.
- Staff 10: Bass clef, key signature of three flats. Includes figured bass notation: 6, 4, 5, 3.

System 3 (Staves 11-15):

- Staff 11: Treble clef, key signature of three flats. Includes dynamic marking *p m'o*.
- Staff 12: Treble clef, key signature of three flats. Includes dynamic marking *p m'o*.
- Staff 13: Treble clef, key signature of three flats. Includes dynamic marking *p.* and *p m'o*.
- Staff 14: Treble clef, key signature of three flats. Includes dynamic marking *p.* and *p m'o*.
- Staff 15: Bass clef, key signature of three flats. Includes dynamic marking *p.* and *p m'o*.

The score concludes with the instruction "Va mancando" (Fading away) written above the final staves.

11

Sotto voce

Musical score for a piano and orchestra. The score is written in B-flat major (two flats) and 3/4 time. It features a complex piano part with rapid sixteenth-note passages and a vocal line with the lyrics "Qual fiero". The piano part includes markings for "Sf. P." (Sforzando Piano) and "C.B." (Cadenza). The vocal line is marked with "Qual fiero" and has a fermata at the end. The piano part ends with a double bar line and a repeat sign.

Cres: p° f.

Sf. P. f.

Sf. P. f.

ca-fo! che strano e-vento! freddo spa-ven-to tremar ci

ca-fo! che strano e-vento! freddo spa-ven-to tremar ci

ca-fo! che strano e-vento! freddo spa-ven-to tremar ci

ca-fo! che strano e-vento! freddo spa-ven-to tremar ci

P. P. ff.

f. P. ff.

C.B.

P. f. P. f.

fà. tremar ci fà va-cil-la il tempio! Stre-pita il

fà. tremar ci fà va-cil-la il tempio! Stre-pita il

fà. tremar ci fà va-cil-la il tempio! Stre-pita il

fà. tremar ci fà va-cil-la il tempio! Stre-pita il

PP. 8 6 6 5 f. P. ff. 6 4

mus
C. B.

The piano introduction consists of five staves. The first four staves are for the right hand, and the fifth is for the left hand. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It features a series of chords and arpeggiated figures, with some staves containing dense sixteenth-note passages.

ful - mi - ne strepi - ta il ful - mi - ne!

The vocal entry consists of five staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth is for the piano accompaniment. The vocal parts enter with the lyrics "ful - mi - ne strepi - ta il ful - mi - ne!". The piano accompaniment provides a rhythmic and harmonic foundation.

pp. Sf. P. f. P.

Sotto voce

chi non fa piange-re, chi non fa geme-re, hà priva l'a-ni-ma du-ma-ni-

chi non fa piange-re, chi non fa geme-re, hà priva l'a-ni-ma du-ma-ni-

chi non fa piange-re, chi non fa geme-re, hà priva l'a-ni-ma du-ma-ni-

chi non fa piange-re, chi non fa geme-re, hà priva l'a-ni-ma du-ma-ni-

Sotto voce

pp. 6 7 6 4 f. 6 5 P. 7 6 6 4 5

This section contains vocal and piano parts. The vocal parts are marked with dynamics: *pp.* (pianissimo), *Sf.* (sforzando), *P.* (piano), and *f.* (forte). The piano part includes a *Sotto voce* section. The lyrics are: "chi non fa piange-re, chi non fa geme-re, hà priva l'a-ni-ma du-ma-ni-". The section concludes with a series of figured bass numbers: 6, 7, 6, 4, f. 6 5, P. 7 6, 6 4 5.

PP.

PP.

C.B.

- - tà! du-ma-ni - - tà du-ma-ni - - tà chi non fà piangere chi non fà

- - tà! du-ma-ni - - tà du-ma-ni - - tà chi non fà piangere chi non fà

- - tà! du-ma-ni - - tà du-ma-ni - - tà

6/4 6/8 6/7 6/4

f.

f.

f.

hà priva l'a-ni-ma hà priva l'a-ni-ma du-ma-ni - - tà.

gemere hà priva l'a-ni-ma hà priva l'a-ni-ma du-ma-ni - - tà.

gemere hà priva l'a-ni-ma hà priva l'a-ni-ma du-ma-ni - - tà.

hà priva l'a-ni-ma hà priva l'a-ni-ma du-ma-ni - - tà.

hà priva l'a-ni-ma hà priva l'a-ni-ma du-ma-ni - - tà.

6/4 6/8 6/4 6/8

pp. PP. PP. f. P. C.B. f. P. C.B. ff. ff. C.B.

chi non fa piangere chi non fa gemere ha priva l'a-ni-ma du-ma-ni-tà.
 chi non fa piangere chi non fa gemere ha priva l'a-ni-ma du-ma-ni-tà.
 chi non fa piangere chi non fa gemere ha priva l'a-ni-ma du-ma-ni-tà.
 chi non fa piangere chi non fa gemere ha priva l'a-ni-ma du-ma-ni-tà.

pp. 6 b3 b6 4 f. 6 5 p. 6 6 5 4 3

du-ma-ni-tà. du-ma-ni-tà. du-ma-ni-tà.
 du-ma-ni-tà. du-ma-ni-tà. du-ma-ni-tà.
 du-ma-ni-tà. du-ma-ni-tà. du-ma-ni-tà.
 du-ma-ni-tà. du-ma-ni-tà. du-ma-ni-tà.

6 5 4 3 6 5 4 3 ff. 6 5 4 3

Miss Davis

Corni

Oboe

Viol:
1^oViol:
2^o

Viola

Basso

Maestrofo

First system of the musical score for 'Perseo'. It includes staves for Corni, Oboe, Viol: 1^o, Viol: 2^o, Viola, and Basso. The key signature is one sharp (F#) and the time signature is common time (C). The Basso staff has a 'Maestrofo' marking. Dynamics include *p.*, *f.*, and *p. Poc. f. p.*. Fingerings are indicated with numbers 4, 3, 6, and 5.

Second system of the musical score. It continues the instrumental parts. Dynamics include *f.*, *poc. f. p.*, and *f.*. Fingerings are indicated with numbers 2, 3, 6, 4, 3, 6, 6, and 6.

Third system of the musical score. It continues the instrumental parts. Dynamics include *p.*, *poc. f.*, and *p.*. Fingerings are indicated with numbers 6, 4, 7, 4, 7, 3, 6, 4, 8, and 6.

poc f. *ff.*

6 6 6 5 4 3 4 3 7 6 6 4 5 3 C.B.

ff.

f *p.* *p.* *f*

Se nel ciel — — — — —, ciel — men — ti Dei, la pie —

p. 6 4 5 3 *f.* *p.* 6 6 5

f. *f.* *f.* *f.*

Collo Viola *p.* C.B.

— ta fi trova an — co — ra; la pie — ta — — — — — fi trova an — co — ra;

7 6 8 7 6 5 6 5 4 3 *f.* 6 *p.* 6 *sf.* 7 *f.* 7

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Con - fer - va - te, al - lor - - - ch'io mora, Viola". The piano accompaniment includes dynamic markings *p.* and *f.* and fingerings 7, 6, 4, 6, 7, 8, 7. The system concludes with a *f.* marking.

Second system of the musical score. The vocal line continues with the lyrics "la cos - tan -". The piano accompaniment features dynamic markings *p.*, *pocf.*, and *p.*, along with fingerings 6, *p.*, *b5*, 3, *pocf.*, 6, *p.*, and 7. The system ends with a *pocf.* marking.

Third system of the musical score. The vocal line concludes with the lyrics "za nel mio". The piano accompaniment includes dynamic markings *pocf.* and *p.*, and fingerings 6, 7, 6, 6, 4, 6, 5, and 8. The system ends with a *pocf.* marking.

pp.

sf. *p.* *sf.* *p.*

sf.

cor. con - fer - va - te al lor - , ch'io mo - ra,

6 4 7 4 #3 6 4 #3 7 6

f. *sf.*

la - cos - tan - za nel mio cor. la cos - tan -

6 6 6 6 4 #3 *f.* *p.*

Cres *p.*

Cres *p.*

- za

6 *Cres* *p.*

musical score for the piece "Perseo". The score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The vocal part is written on a single staff with a treble clef and the same key signature. The lyrics are in Italian and are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, ff). The lyrics are: "nel mio cor. Se nel ciel cle - menti De - i cle - menti Dei la pie - ta fe trova in cielo confer -". The score is divided into measures by vertical bar lines. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal part is more melodic, with some passages featuring rapid runs. The dynamic markings indicate a range of volumes, from piano (p) to fortissimo (ff). The overall structure of the piece is a single melodic line for the voice, supported by a complex piano accompaniment.

nel mio cor.

Se nel ciel cle - menti

De - i cle - menti Dei la pie - ta fe trova in cielo confer -

Perseo

21

va - te allor ch'io mo - ra, la co - stan - za nel mio cor. la cos - - - tan - -

za nel mio cor. fe nel ciel clementi

3 6 6 5 3 6 7

s.f. p. sf. p. *p.* *f.*

De-i la pie-tà fi trova an-co-ra, fi trova an-co-ra,

s.f. p. sf. p. *p.* 7 9 4 8 3 6 6

p. *p.*

con-fer-va-te al-lor ch'io mora la cor-

6 7 3 6 6 b5

f. C.B.

tan-za nel mi-o cor. la cos-tan-

3 6 5 6

Corni

Oboe

sf. *p.* *f. ass.*

sf. *p.*

za nel mio cor.

sf. *p.* *f. ass.*

nel mio cor.

6 4 5 3 8 6 4 5 3 8 6 7

6 4 5 3

Perseo

Sig.^{ro} Gardi

p. *f.*

Allegro Spiritoso

p. *f.*

p.

C.B. Figlia fi a -

p.

f. *p.*

ma-bi-le in questo di, stel-le spie-ta-te, ah no, non

f. *p.*

Perseo

25

fa-te mo-rir co-fi! stel-le spie-ta-te

ah nò, non fa-te ah nò non fa-te morir co-fi!

ah nò, non fa-te morir co-fi! mo-rir, morir co-fi! mo-

-rir, morir co-fi!

Perseo

Musical score for "Perseo". The score is written for voice and piano. It consists of five systems of music. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are in Italian.

System 1: The vocal part begins with a forte (*f.*) dynamic, followed by a piano (*p.*) section. The piano accompaniment also features *f.* and *p.* dynamics. The lyrics are: "Figlia fi ama-bi-le in questo dì. stel-le spie-".

System 2: The vocal part continues with *f.* and *p.* dynamics. The piano accompaniment features *f.* and *p.* dynamics. The lyrics are: "-ta-te, ah no, non fa--te stel-le spie-ta-te,".

System 3: The vocal part begins with a piano (*p.*) dynamic. The piano accompaniment features *p.* and *f.* dynamics. The lyrics are: "ah no, non fa--te, Fi-glia fi ama-bile mo--rir co--fi!". The instrumental part is labeled "Viola" and "C.B.".

System 4: The vocal part continues with *f.* and *p.* dynamics. The piano accompaniment features *f.* and *p.* dynamics. The lyrics are: "mo--rir co--fi!". The instrumental part is labeled "Viola unis".

System 5: The vocal part continues with *f.* and *p.* dynamics. The piano accompaniment features *f.* and *p.* dynamics. The lyrics are: "ah no, non fa--te". The instrumental part is labeled "Viola con V. 2º".

Perseo

27

stella spietate Fi-glia fi a-ma-bi-le mo-rir co-

fi! ah no, non fa-te stella spietate

Fi-glia fi a-ma-bi-le morir co-fi! mo-rir morir co-fi! mo-

-rir morir co-fi!

Violata unis

C.B.

m^of.

fmo

fmo

6 5 6 4 7 5 6 6 4 5 3

6 6 6

6 4 7 5 6 4 5 3 m^of.

6 4 7 5 6 4 5 3

6 4

Miss Davies

Miss Davies

Corni in B

Oboe

Viol 1º

Viol 2º

Viola

Fagotto

Sotto voce

Andante Sostenuuto

p.

f.

p.

f.

p.

6

7

f.

p.

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It features a grand staff with five systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a treble clef staff with a key signature of one flat and a time signature of 3/4. The second system includes a bass clef staff with a key signature of one flat and a time signature of 3/4. The third system features a treble clef staff with a key signature of one flat and a time signature of 3/4. The fourth system includes a bass clef staff with a key signature of one flat and a time signature of 3/4. The fifth system features a treble clef staff with a key signature of one flat and a time signature of 3/4. The notation is characterized by its complexity, with many notes and rests, and dynamic markings such as 'P.', 'f.', 'Sf.', and 'P. 6'. The piece concludes with the instruction 'Ombra a - mante'.

P.
 Sf. P.
 Sf. P.
 ognor cos-tan-te ognor costante là di lete all' al- - tra
 7 Sf. 6/4 P. 9 8 7 7 6 5
 f. P. P. P. f. P.
 f. P. f. P. f. P. f. P.
 riva fi-da spofa io var- - che-rò. Ombra amante og- - nor costante la di-
 f. P. f. P. f. P. 7 f. 6 P.

Musical score for *Perseo*, page 30. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is common time (C).

First System:

- Voice: *le te all'altra sponda fi-da spo - - fa io var-che-rò. io var - - che -*
- Piano: Accompaniment with various dynamics: *pp.*, *p.*, *Poc. Sf. p.*, *p.*
- Figured Bass: 67, 6, 6, 4, 5, 3, 6, 6, 4, 5

Second System:

- Voice: *- rò. io var - - che - rò. Si con -*
- Piano: Accompaniment with dynamics: *Poc. Sf. p.*, *fortifs.*, *Con Viol*
- Figured Bass: 6, 6, 4, 6, 6, 6, 5, 4, 5, 3, 6, 4, 5

The score concludes with the instruction *fortifs:* and the word *All?* at the bottom right.

V. 1^o
P.
V. 2^o Allegro

folie lieto viva, fi consolie lieto viva, ah, di scegliere la forte l'alma libera non ho! l'alma

Allegro 6 6 4 6 7

Cres: f. P.

li-bera non ho! fi consolie lieto viva ah di scegliere la forte l'alma libera non ho! non

Cres: 6 5 f.3 P.7 6 6 6 7

Tempo di Prima

Ob: P.

P.

P.

Viola P.

Fag: P.

ho! non ho! Ombra aman-te ognor cos-tan-te ognor cos-

b7 P. 6 7

Tempo di Prima

pp. p.

- tante là di le te all' al tra sponda fida sposa io varche-

b7 6 b7 6

pp. f. P. f. P. f. P. P. Sf. P. Sf. P.

- rò Ombra a mante og nor cos tante là di le te all' altra sponda

f. P. f. P. 6 f. P. b7 6 5 6 7

fi da spo -- fa io var che ro. io var che ro. io var

Poc.f.P. Poc.f.P.

6 6 6 4 5 6 6

che ro. io var chero.

Sf.P. ff. ff.

6 f. P. ff. 6 5 3 4 4 ff.

Musical score for "Perseo" by Sig. Millico, featuring vocal and viola parts. The score is written in G major (one sharp) and 6/8 time. The tempo is marked "Andantino". The key signature is G major (one sharp). The time signature is 6/8. The score is divided into four systems, each with a vocal line and a viola line. The lyrics are in Italian.

System 1:
 Vocal: Sotto voce CB L'au-re gra-te che • din tor-no bat - -
 Viola: 7/4 2 8/3 7/4 2 8/3 6/4

System 2:
 Vocal: - - - ton l'ali bat - ton l'ali a - mo - - ro-fette L'au-re gra-te
 Viola: 7/4 2 8/3 7/4 2 8/3 6/4

System 3:
 Vocal: che d'in-tor-no forſe Son liſteſe auret - - te ref - pi-rate
 Viola: 7/4 2 8/3 6 # # 7 6/4 5/3

System 4:
 Vocal: dal mio ben L'au-re gra-te che d'in-tor-no
 Viola: 6/4 #3 4/7 6/4 7/3 7/4 2 8/3 7/4 2 8/3

bat - - - ton l'ali bat - ton l'a - li amo - - ro - fet - te for - fe Son l'i -

stes - se a - urette ref - pi - - ra - - te dal mio ben ref - pi - - ra - - te

dal mio ben dal mio ben dal mio ben.

Recit^{vo}

Allegro

Perseo
Qual improvviso, oh

Viola col Basso

All^o
f. p. f.

numi, tremorm'affale!
in petto manca l'alma affannosa!

f. All^o 6 p. 7^b 5 7^b f. v

p.

il bel momento desi-ato cotanto giunge;
ed io tremo? ed

6^b p 6 4 7^b 5

And^e ten: All^o p. f.

io mi struggio in pianto?
cor mio, non ismarirti!

Andiamo ah, lasso! chi mi ritiene il

And^e 7^b ten: All^o p. 6 4 7^b 5 f.

Viola

37

And.te

fmo

p.

Per.

And.

credilo a questo am-plello!

Perchè nemici Dei, non moro a deffo!

fmo

p.

And.te

All.^o p.
 Per. And. Per. And.
 Tu piangi, anima mia Tu impalli - difci. Spofa, quel pianto tuo Spofa quel
 3 b7 All.^o p. b7
 volto fi pallido e fimetto. al cor Rammenta Rammenta all' amor mio. Chai da mo -
 b7
 And.^{te} p. Largo p.
 And. And. Per. Per.
 -rir! ch'oggi ti perdo! Oh di - o Non te -
 p. And.^{te} 6 44 b7 b6 p. Largo b7 b7
 mer Idol mio no; che atal fegno non fono ingiuffi mumi. all'ara innan - zi corro, volo a pres -
 ten. 6

trarmi. ah fi! f'è vero, che di quei numi is teffi nelle vene mi scorra il divin fangue, avrandi me, di te pie

Viola

D: $\flat$ $\frac{4}{2}$

All^o

And: Per:

ta. vedrai forse in van ti lusinghi. Ah non potrai! Sì, mia vita, po - trò. quel tu o bel

C.B.

D: $\flat$ $\frac{6}{4}$ All^o $\frac{6}{4}$

f.

core ceda a' te - neri moti d'u - na dolce speranza. ah fi! vivra - i vivremo sposi, e a -

f. All^o

tremolo

f. p.

R. $\frac{8}{8}$ tremolo

-manti. e questo giorno, og - getto di tormento e di ter -

f. $\frac{4}{2}$ $\frac{5}{3}$ f. p. $\frac{6}{4}$ $\frac{7}{6}$ tremolo

Perseo

f. *bow*

— rore, Fi di grata memori-a al nostro amore.

f.

Segue Aria Perseo

Corni

Oboe

Cantabile Spianato *p.*

Viol:1^o

Viol:2^o

Viola

C.Baffo

f. *p.*

Se pla-car non pua quest' al-ma Il ri-gor de' nu mi-

6 5 7
4 3

Cres p.

C.B.

— rati, il ri-gor de' numi de' nu-mira-ti, fra dolenti estremi

Cres p.

6 6 6 6 7 6 6 5
4 3 4

fiati la ve-dra-i spirar con te la vedra-i la vedra-i spi-rar

f. *p.* *f.* *p.* *p.* *f.6* *p.* *f.* *p.6* *p.4*

con te la ve-drai spi-rar con

f. *f.* *f.* *p.* *fmo* *f.6* *p.* *fmo* *f.6* *p.* *fmo* *f.6* *p.* *fmo* *f.6* *p.* *fmo*

te Seplacar non pu o quest' al ma in ri

p. *f.* *f.*

- gor de nu-mi i-ra-ti, fra do-len-ti estrema fia-ti la ve-

- dra-i spi-rar con te spi-rar con

te la ve-dra-i spi-rar con

First system of musical notation. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The lyrics 'te la ve-drai spi-rar la ve-' are written below the vocal line. Dynamic markings include *sf.* and *f.*. A finger number '6' is indicated in the bass staff.

Second system of musical notation. It consists of five staves. The vocal line continues with the lyrics 'drai spi-rar con te spi-rar con'. The piano accompaniment is highly rhythmic, featuring many sixteenth and thirty-second notes. Dynamic markings include *f.*, *sf. p.*, *f.*, *afz.*, and *f.*. Finger numbers '6', '4', '3', '5', '6', '4', and '3' are indicated in the bass staff.

Third system of musical notation. It consists of five staves. The vocal line ends with the lyrics 'te.'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *f.* and *sf.*. Finger numbers '6', '4', and '3' are indicated in the bass staff.

Recit:

Allegro

Ma fe il fa-to in-u-ma-no, impla-ca-bi le og-

-nor, vuol la mia morte? mi-se-ra! ah, spero in-

-va-no. forse del mio des-tino è già de-ci-to forse

ahimè! qui va-neggio frà una fol-le spe-

6

Presto

45

And^{no}

And^{no}

-ranza!

Ah fe de lu di il mio po ve ro co re

And^{no} *p*

6 6 6 5 4 2 6

All^o

All^o

per un is tante al me no, amor ti ran no, deh,

All^o

6 5

And^o *p*

And^o

Andr: *Perfetto*

la scia mi go der. del dolce inganno!

Corn

Allegro

Oboe

Viol: 1^o

Viol: 2^o

Viola

Handwritten musical score for "Perseo" on page 46. The score is written on ten staves, organized into three systems of three staves each. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system includes dynamic markings like *p. mf*, *p. f.*, and *f.*. The second system includes *p.* and *p.*. The third system includes *f. ass.* and *f. ass.*. The score concludes with a *C.B.* marking.

Perseo

47

The first system of the musical score for 'Perseo' consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello/Double Bass). The bottom staff is for the vocal part. The music is in 4/4 time. The vocal line begins with a rest, followed by a melodic phrase. The string parts provide harmonic support with various textures, including sixteenth-note patterns in the violas and cellos.

The second system continues the musical score. It features dynamic markings such as *f.* (forte) and *p.* (piano) across the staves. The vocal line has lyrics: "e lamia spe- ran-". The string parts continue with intricate patterns, including a prominent sixteenth-note figure in the violas and cellos. The system ends with a fermata on the vocal line.

The third system of the musical score includes dynamic markings like *Poc sf. p.* (poco sforzando piano) and *f.* (forte). The vocal line has lyrics: "za dolce dell' alma dell' al- ma in gan- no,". The string parts continue with complex textures, including a sixteenth-note pattern in the violas and cellos. The system concludes with a fermata on the vocal line.

p. *sf.* *p.* *f.* *p.*

ah, ah, lascia, ah, lascia, amor ti-ran-no, lasciami respi-

p. *f.* *p.* 6 *f.* 6 *p.* 7 3

rar

6 4 5 3

! lasciami

6 6 6 b 5

f. *p.* *f.* *p.* *f.* *p.*

respi - rar! non è lamia speranza dolce dell'alma in - gan -

6 4 #3 *p.* 6 4 4 6 *p.* 6 b5 # 7

no. ah, lascia, amor ti - ran no, amor ti - ran no, lasciami, lasciami

6 4 #3

res - pi - rar

6 4 #3 6 6 6 #3

Viola

This is a page from a musical score, likely for a symphony, featuring multiple staves with complex notation. The score includes various musical elements such as notes, rests, and dynamic markings. The lyrics "las cia mi res pi rar!" are visible across several staves. The notation is dense, with many beamed notes and complex rhythmic patterns. The page is numbered "6" in the bottom left corner. The overall style is that of a classical musical manuscript.

Perseo

51

51

Non è la mia spe- ran-
 Viola

6
4

3

f.

p.

f.

p.

f.

p.

Poc: sf. p.

f.

za

dol- ce dell'

Viola

f.

p. 7

Poc: sf. p.

f.

p.

al- ma dell'

al- ma in- gan- no, ah, ah,

Poc: sf. 7 p.

6

4

3

f.

p.

lascia ah, lascia amor ti-ran-no, las-ciam res-pi-rar

las-cia-mi

The musical score is written for a voice and piano. The voice part is in G major (one sharp) and 4/4 time. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more straightforward bass line in the left hand. The lyrics are in Italian and are written below the vocal line. The score is divided into three systems, each with five staves. The first system includes the vocal line and four piano staves. The second system also includes the vocal line and four piano staves. The third system includes the vocal line and four piano staves. The lyrics are: 'lascia ah, lascia amor ti-ran-no, las-ciam res-pi-rar' and 'las-cia-mi'.

Perseo

53

res - pi - rar! Non è la mia speran - za dolce dell'almain -

gan - no. ah, lascia amor tiran - no, amor ti - ranno,

lasciami lasciami res - pi - rar

Handwritten musical score on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (Crescendo, piano, forte). The lyrics "las - cia mi" and "res - pirar!" are written below the staves. The manuscript shows signs of age, including some staining and wear.

Andante

f *P*

unis

Androm Perseo

I-dol mio! Cara sposa!

P *#* *7* *#* *6* *P* *#*

Cef.

or più non posso aprir le vie del Core, alme infeli - ci alla na tu-ra, alla pie-ta-de!

P *7* *#*

f

ah figlia! vanne dove ti chiede un barbaro destin Tu Prence, im-ita d'una

6 *f* *4*
2

All^o And^e P.

figlia, d'un padre, ed'una sposa la Costanza, il valore ah, non resisto, ah,

6 *And^e P.* *4*
2

Perseo

f All^o

mi si spezza il Core! Andro. Padre Son teco Per. ah, come tu mi lasci co-si? non Sai, ch'e'

f All^o 6

And^e P tremolo

questo l'estremo istante, in cui Pensier funesto! Andro. ad=dio! Parlar non fo'. tu tremi? oh Per.

4/2 And^e 6 7 #

P All^o *f*

Cara porgimi la tua destra! Andro. Eccola andiamo; e si ceda alla forte! Per. ah si

7 P # *f* All^o

Perseo

57

Largo

sf *P* *sf* *P*

unis

Andro.

Si tronchi l'insoffribile af-fanno!

Il pie far-

Largo $\frac{6}{4}$ $\frac{3}{3}$ $\frac{6}{5}$ $\frac{6}{5}$

Per. *Andro.* *Per.* *Andro.*

-resta! Muover non oso il passo! Perseo! An-dromeda! ah, torna un'al-tra volta al

Per. *Andro.*

-meno. Tu in queste braccia mie! Tu in queste seno!

#

Segue Duetto

Duetto

Viol: 1.^oViol: 2.^o

Viola

Largo

P.

Sf.

P.

C.B.

P.

Sf. P.

f.

Andr:

Al pri-mo amor fe-de-le quest' al-ma, che ta-dora, quest'

P.

P.

Sf. P.

alma, che ta-dora, da te divisa ancora fem-pre sarà con te, da te divisa an-co-ra

Musical score for the opera 'Perseo'. The score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and dynamic markings such as 'pp.' (pianissimo), 'f.' (forte), and 'Cres.' (crescendo). The lyrics are in Italian and include the names of the characters: Perseo, Andro, and Beh. The score is divided into several systems, each containing staves for the voice and piano accompaniment. The lyrics are written below the voice staves.

sempre farà con te - - - sempre sem - pre fa - rà con te. Perseo
 Lun - -

- gi dal mio te - fo - ro, non sperar non sperar ch'io vivà; no ch'io vivà; Presto di lete in

ri - va, Ca - ra, fa - rai con me - - - , Ca - - - ra, fa - rai con

Andro:
 Beh,

vi-vi i gior-ni mie-i!

Ah nò! ch'io non po-trei! ch'io non po-

P. *Cres:* *f. P.*

P. *Cres:*

Allegro

Ah che in mezzo al mio tor-
-trei! Ah che in mezzo al mio tor-

Cres: *f. P.*

men-to fe-morir io già-mi sento, ah, per-chè mo-
men-to fe-morir io già-mi sento, ah, per-

8 6 6 4 3 2 3 3 6 4

rir non fò! morir non fen -
 che mo - rir non fò! morir non fen -
 to Ah, per-che! morir non fò -

Cres: ff. P. Sf. P.
 Cres: 6 4 ff. P. 7 2
 Sf. P.
 Cres: PP. C.B.
 Cres: PP. 7 6 4 #3

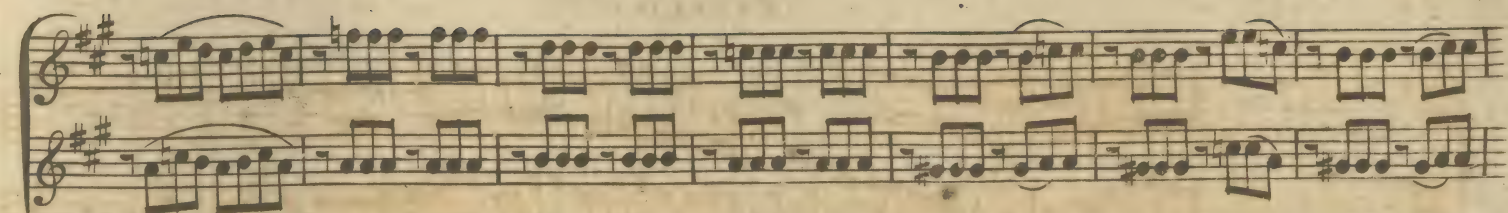
musical score for "Perseo". The score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The vocal part is written on a single staff with a treble clef and the same key signature. The lyrics are in Italian and are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings (Cres., P., f., ff.).

Lyrics:

mo - - - - - rir non fò ah, per -
mo - - - - - rir non fò ah, per -
chê morir non fò! ah, per - - - - - chê morir non fò!
- chê morir non fò! ah, per - - - - - chê morir non fò!
ad-dio!
Tu parti? oh Dio! oh Di-o!

Dynamic markings and performance instructions:

Cres.: P. f. P. ff. P.
Cres.: P. f. $\frac{6}{4}$ P. ff. $\frac{5}{3}$ P.
ff. P.
ff. P.
fposo, ad-dio!
6 4 2 6 5



Ah, strappar mi sento il cor! strap-par mi sento mi sento il
 Ah, strappar mi sento il cor! strap-par mi sento mi sento il

6 4 #3

Largo
 PP.

3 4

cor! mi fen- to il cor! Pie- - - tà pie- - - tà vi des- - - ti oh De- - - i,
 cor! mi fen- - - to il cor! Pie- - - tà pie- - - tà vi des- - - ti oh De- - - i,

6 4 #3 Largo 7

f. P.

C. B.

un sventu- - - ra- - - to un sventu- - - ra- - - to a- - - mor! pie- - - ta vi des- - - ti, vi
 un sventu- - - ra- - - to un sventu- - - ra- - - to a- - - mor! pie- - - ta vi

f. P. 7 8 6 7 5 4 3

defti, oh De-i, un fventu-ra to a mor
defti, oh De-i, un fventu-ra to a mor

Sf. $\frac{6}{7}$ $\frac{5}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{4}{7}$ Allegro
P. Cres:

un fventurato a mor un fventu-ra to a mor.
un fventurato a mor un fventu-ra to a mor.

$\frac{4}{7}$ $\frac{6}{4}$ $\frac{5}{3}$ f. $\frac{6}{4}$ $\frac{5}{3}$ Allegro
Cres: f. P.

Ah, che in mezzo al mio tor-men-to Se-morir io
Ah, che in mezzo al mio tor-men-to Se-morir io

f. P. $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

già mi sento, ah per-chè mo-rir non fò non fò!

già mi sento, ah, perche mo-rir non fò!

morir mi fen

morir mi fen

to. Ah, perche morir non fò, ah, per

to. Ah, perche morir non fò, ah, per

Cres: f. 7 4 2 8 3 6 4 5 3 6 4 5 3 6 4 f. 5 3

P. 6 4 7 6 3

Cres: PP. 7 Cres: PP. 6 4 5 3 6 4 7 3

chère mourir non fo-
chère mourir non fo- mo-

rir non fo! ah, perche mourir non fo! ah, perche mourir non
rir non fo! ah, perche mourir non fo! ah, perche mourir non

fo!
fo!

Cres:
C.B.
C.B.
ff.
w unis
ff.

6/4 5/3 47 6/5

f. p. ff.

ff. w unis

ff.

ascolto O parmi di flebile la mento un indifunto fucn
 ove mi volgo? che risolvo? vn' aiuto! Ah, tutto e vano! Cadde pur troppo e-fangue lace-
 -rata lace-rata la vedo oh vista! oh vista! oh - fangue!
 Segue Aria

V. 1º
 Allº
 V. 1º
 Allº fmo
 P. Andº
 C B
 6/4
 6
 6
 6
 6/4
 7/5

P
 P
 a tempo
 Largo Pmo
 Largo Pmo
 P. Andº

Perseo

69

Corni

Flauto

Largo

Viol. 1^o

Viol. 2^o

Viola

Baffo

p. *p.* *f.* *p.*

C.B.

Il Ca-ro ben per-de-i! l'a-nima

6 4 5 3 6 4 5 3 6 4

p.

V. 2^o Viola

V. 2^o

C.B.

Viola Unis

mi-a mo-ri! il ca-ro ben per-de-i! l'a-nima mi-a

6 4 5 3 6 4 5 3 6 4 5 3 6 4

Semp: p.

C.B.

C. 1^o Viola

l'a-nima mi-a mo-ri! l'anima mia mo-ri! An-

5 3 6 4 5 3 6 4 5 3

l'a - - - ni-ma mi-a mo-ri! la-ni-ma mi-a mo-ri! fe

l'u - ni-co te-fo-ro voi m'involateo de-i! ah no, che non pos-s'io piu'

vi-ve-re piu vi-ve-re co-si! Il ca-ro ben per-de-i! l'ani-ma

V. 2^o
 Viola
 C.B.
 V. 2^o

mi - a mo - ri! Il ca - ro ben per de - i! l'a - ni ma

All^o *p.*
 All^o *p.*

mi - a mo - ri! An - dro - me - da amor mi - o An - dro - me - da ove

fe - i Il ca - ro ben per de - i! l'a - ni - ma mi - a mo -

f. *f.* *p.* *f.* *p.*

ri! An-dro-me-da ove fe-i il ca-ro ben per-

de-i! l'a-ni-ma mi-a mo-ri! l'a-ni-ma mi-a mo-

ri! l'a-ni-ma mi-a mo-ri!

Miss Davis

Viol: 1^o

Andantino

Viol: 2^o

Viola

C.B.

6 7 7 6 6 9 8 7 6 5 6 5

4 3

7

6

6

9

8

7

6

5

6

5

P. Viola unis

Sf. P.

Son fe-li-ce; e fò qual fi-a il pia-cer dell'al-ma mia! quanto

P.

6 7 7

6

6

9

8

7

6

5

6

5

m.f.

P. 5

3

7

4

2

Flauti

bel-la è la for-gen-te del-la mia fe-li-ci-tà

P.

Viola unis

del-la mi-a fe-li-ci-tà! Son fe-li-ce; e fò qual fi-a il pia-

Viola con Viol: 2^o

6 7 7

6

6

9

8

7

6

5

6

5

Flauti

Viola

C.B.

cer dell' al- ma mia quanto bella e la forgente della mi- a fe-lici-

Flauti

Viola unis

-tà - del- la mia fe- li- ci- tà. quanto

Viola

Viola con V. 2. P.

bel- la e la for- gen- te del- la mia fe- li- ci- tà - - - del- la mia fe- li- ci- tà - - -

Poc. f. P.

Viola C.B.

Poc. f. P.

f.

del- la mia fe- li- ci- tà. della mia fe- li- ci- tà.

2

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2

Antigono

Trajetta

OVERTURE

The musical score is written for piano and consists of ten systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'f' (forte) and 'h' (hairpins). The score is titled 'OVERTURE' and is associated with 'Antigono' and 'Trajetta'.

This page contains a handwritten musical score, likely for a multi-instrument ensemble or a complex vocal setting. The score is organized into ten systems, each consisting of two staves. The notation is dense and includes various musical symbols and markings:

- Staff 1 (System 1):** Treble clef, key signature of one sharp (F#). The melody is highly active with many sixteenth and thirty-second notes. The bass staff has a simpler accompaniment.
- Staff 2 (System 2):** Treble clef, key signature of one sharp. Similar to the first system, with complex melodic lines in the upper voice.
- Staff 3 (System 3):** Treble clef, key signature of one sharp. The notation continues with similar complexity.
- Staff 4 (System 4):** Treble clef, key signature of one sharp. The upper staff features a series of chords and moving lines, while the lower staff provides a steady accompaniment.
- Staff 5 (System 5):** Treble clef, key signature of one sharp. The notation includes some rests and more complex rhythmic patterns.
- Staff 6 (System 6):** Treble clef, key signature of one sharp. The upper staff has a more melodic line with some grace notes, while the lower staff continues the accompaniment.
- Staff 7 (System 7):** Treble clef, key signature of one sharp. The notation is consistent with the previous systems.
- Staff 8 (System 8):** Treble clef, key signature of one sharp. The upper staff shows some changes in the melodic line.
- Staff 9 (System 9):** Treble clef, key signature of one sharp. The notation includes some rests and more complex rhythmic patterns.
- Staff 10 (System 10):** Treble clef, key signature of one sharp. The notation includes some rests and more complex rhythmic patterns.

Throughout the score, there are various musical markings, including 'Seg.' (likely indicating a section or segment) and 'w' (likely indicating a whole note or a specific rhythmic value). The handwriting is clear and professional, typical of a composer's manuscript.

Handwritten musical score for piano, page 4. The score is written in G major (one sharp) and 2/4 time. It consists of ten systems of two staves each (treble and bass clef). The music is characterized by rapid sixteenth-note passages, often marked with a forte (*f*) dynamic. The tempo is indicated as *Presto* at the bottom right, with a 3/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This page contains ten systems of handwritten musical notation, each consisting of a treble and a bass staff joined by a brace. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the treble staff in each system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music appears to be a single melodic line with a supporting bass line, possibly for a piano or lute. The handwriting is in dark ink on aged, slightly yellowed paper. The first system begins with a treble clef and a key signature of one sharp. The notation is dense, with many beamed notes, suggesting a fast tempo. The piece concludes with a double bar line and repeat dots at the end of the tenth system.

Miss Davis

Viol: 1^o Allegro P.

Viol: 2^o

Viola C.B. P. 6 4 6 6 7 4 3 9 8 6 4 6 7

f. *tr* *w*

P. Viola Jo non

6 4 3 6 4 3 P.

C.B. Viola C.B.

fo fe a-mor-- tu fe-i, che pe-- nar co-fi-- mi fa-i;

6 4 6 7 9 8 4 3 6 4 6 7 9 8 4 3

7

[illegible]

Antigono

Musical score for *Antigono*, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and 3/4 time. The piano part includes figured bass notation.

First System: The vocal line begins with a melodic phrase marked with *tr* (trills). The piano accompaniment provides a harmonic foundation.

Second System: The vocal line continues with the lyrics: *Jo non fò fe a -- mor tu fe - i che pe -- nar co --*. The piano part includes the instruction *P.* (Piano) and *Viola*.

Third System: The vocal line continues with the lyrics: *- fi -- mi fa -- i ma fe a -- mor tu fof -- fi ma - i tu*. The piano part includes the instruction *C.B.* (Cembalo).

Fourth System: The vocal line continues with the lyrics: *fof -- ti ma - i Ah n'afcon - di - ti Ah nel fen*. The piano part includes the instruction *w* (crescendo).

The piano accompaniment features various figured bass notations, including: 6, 8, 4, 6, 3, 6, 6, 4, #3, 6, 4, 6, 4, 6, 7, 4, 3, 9, 8, 6, #3, 9, 4, 3, 6, 6, 6.

che pe- - nar -

6 7 7 7 7

pp.

mi fa - i Se a - mor tu fossi mai nascondi - ti nel fen. Ah nas -

6 4 6 4 5 3 pp. 6 6 4 3

Viola

f.

unite

Viola

- con - diti nascondi - ti nel fen. Ah nascon - di - ti nel fen.

6 6 5 6 6 6 4 5 3 f. 6

6 6 6 7 6 6 6 5 4 3

Antigono

Miss Davis

del Sig. Vento

Corni

Flauti

Viol: 1^oViol: 2^o

Viola

Largo

Soli

P.

P.

P.

Fagotti

C. B.

Anche nell'alma

f.

dim: P.

P.

P.

pp.

mi_a nell' al_ma mia

fento un dolor ti-rauno;

fento un do-lor ti-

6 4 3

7 4 2

3

6

6 4

5 3

Antigono

11

-ranno; e cresce ognor l'affanno e cresce ognor l'affanno per lacerarmi il
 f. P. 4/2 rinf. f. 6/5 P. C.B.
 cor. Ah, che nell'alma mia sento il dolor ti - ranno; e cresce ognor l'af-
 6 4 5
 rinf. f. rinf. f. w
 P. rinf. V.20 Viola rinf. w
 fanno ognor l'af-fanno per la-ce-rar-mi il cor
 Poco f. 6 6 4 5 legato rinf. f. w

per la ce

P. 6 rinf.

f. P. rinf. ff. C.B.

Viola

rar mi il cor. per lacerarmi il cor.

6/4 P. 5/3 4/2 6 6/4 5/3 7

Allegro

Viola

Tu, se piacer mi vuoi, deh Salva i giorni tuoi! Tu.

7 PP. Allegro 4/2 6 6/5

The musical score is arranged in systems of staves. The top system includes a vocal line with lyrics and a Viola part. The bottom system features a large ensemble of instruments, including a basso continuo (C.B.) and a Viola. The score is marked with various dynamics such as *f.* (forte), *P.* (piano), *rinf.* (rinforzando), and *fz.* (forzando). The key signature is one flat (B-flat). The piece concludes with a *Dal Segno* section, marked with a *6/8* time signature and a *6* measure rest.

prence, oh Di-o, oh Di-o, non fai quanto pe- - nai fi -

- nor! quanto pe- - nai fi - - nor! quanto pe- - nai fi -

- nor!

Dal Segno

3

The
FAVOURITE
SONGS
In the
OPERA
NITTETI.

BY SIG.^r SACCHINI. P^{te} 5^s

L O N D O N

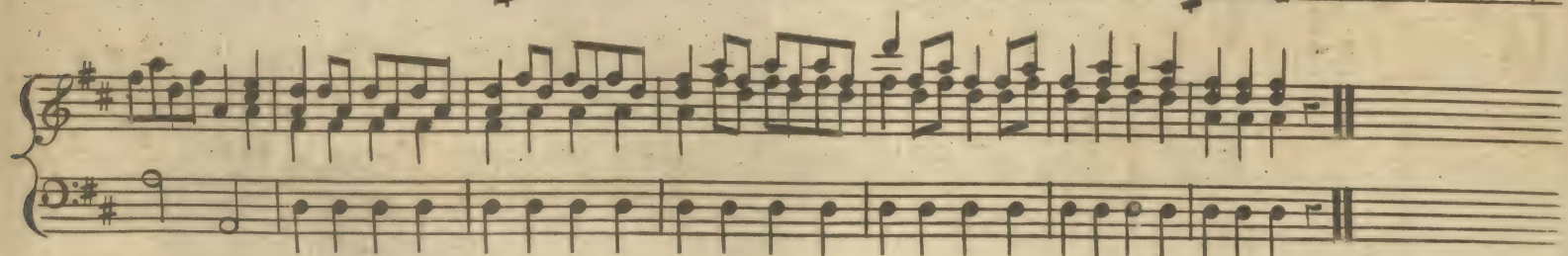
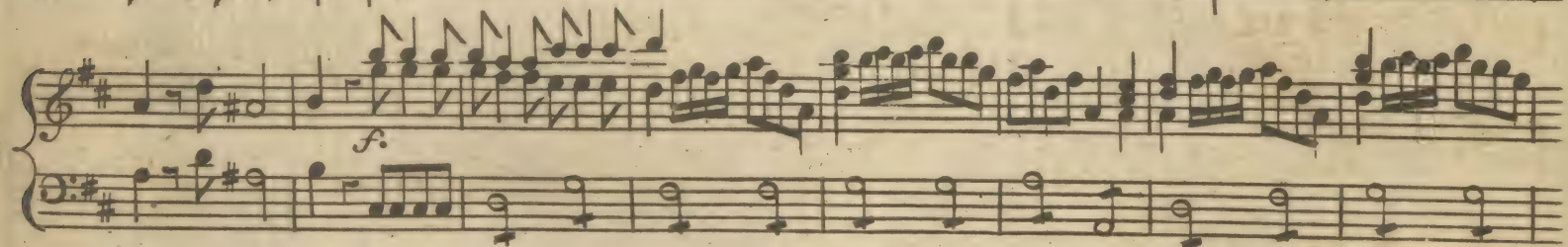
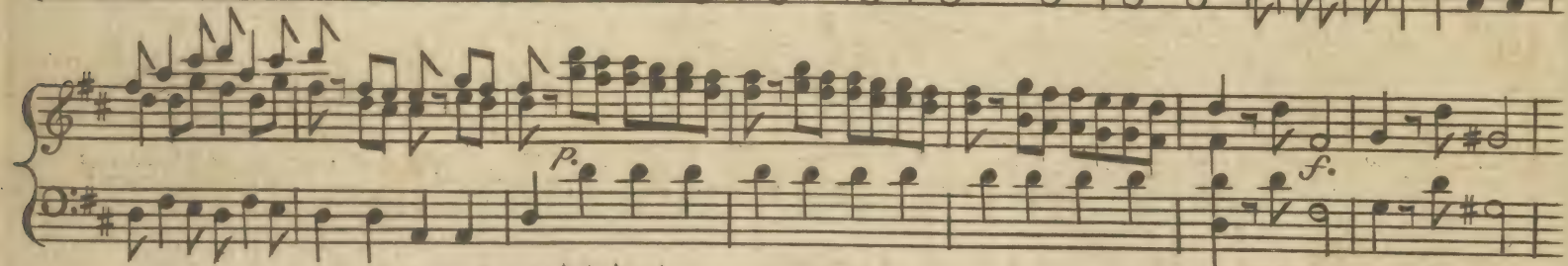
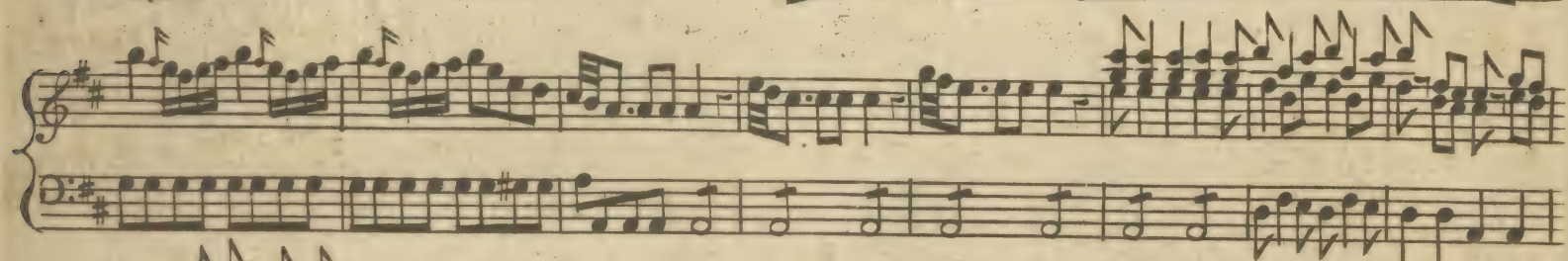
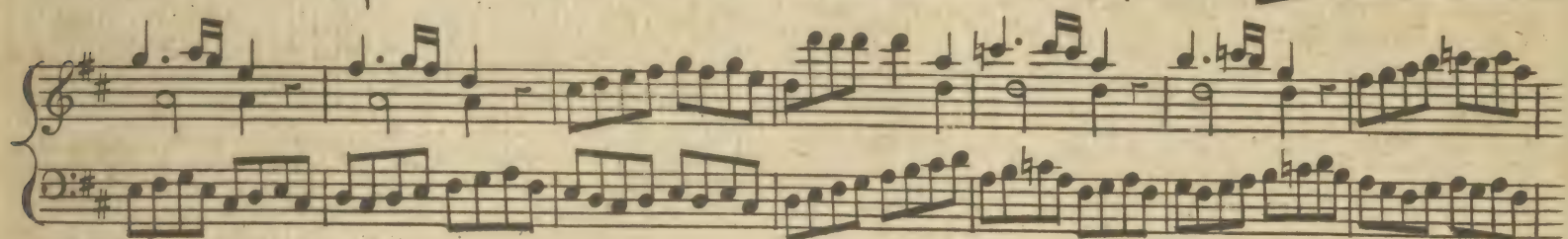
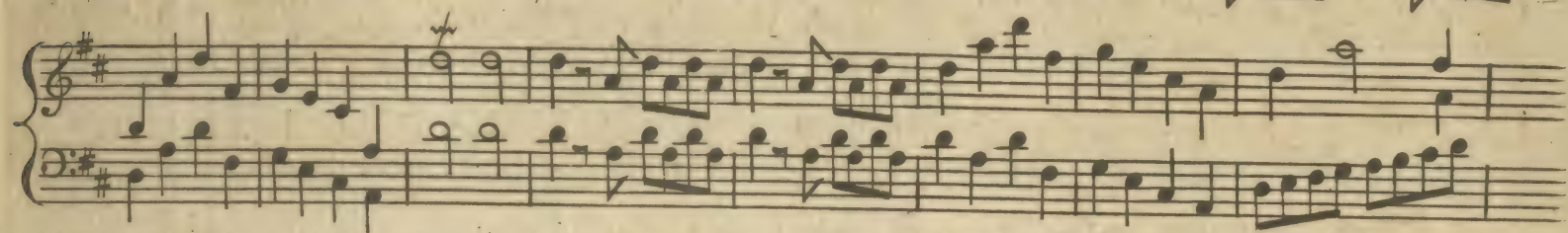
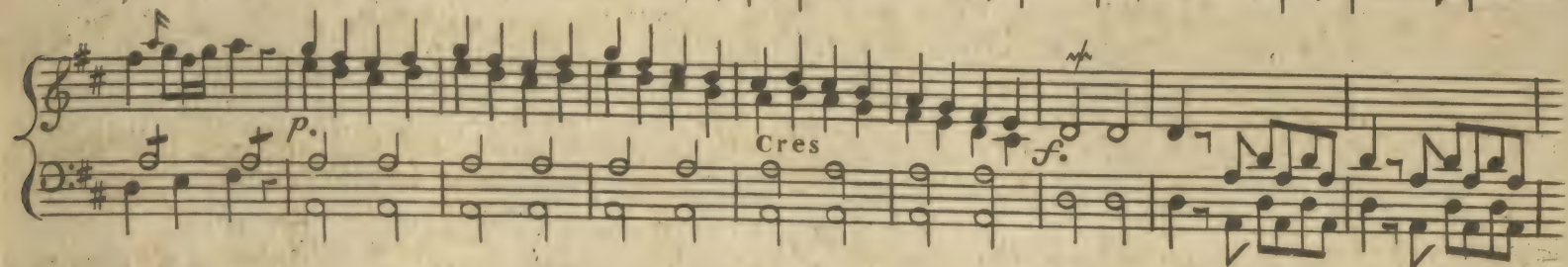
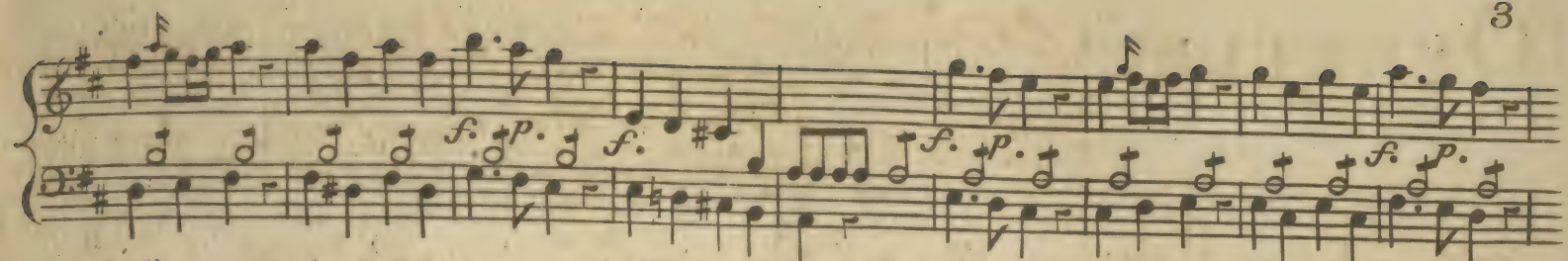
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OVERTURE

Allegriissimo

The musical score is written for a grand staff (treble and bass clef) in D major (two sharps) and common time (C). The tempo is marked "Allegriissimo". The score consists of ten systems of music. The first system includes the tempo marking "Allegriissimo". The music features various dynamics including *p* (piano), *f* (forte), and *Cres* (crescendo). The notation includes many sixteenth and thirty-second notes, indicating a fast and intricate piece.



Largo

f. p. f. p.

f. p. f. p.

f. p. fmo p.

Sotto Voce

f. p. f. p. f. p.

p.

f. p. f.

All' Spiritoso e Presto

This musical score is for a piano and voice piece. It begins with a *Largo* tempo marking. The piano part is written in treble and bass staves, while the voice part is in a single staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The score is divided into several systems. The first system shows the piano part with dynamic markings *f.* and *p.* and the voice part with *f.* and *p.*. The second system continues with *f.* and *p.* for both parts. The third system introduces *fmo* (fortissimo) for the piano and *p.* for the voice. The fourth system marks the beginning of the *Sotto Voce* section, with *f.* and *p.* for the piano and *f.* and *p.* for the voice. The fifth system continues with *f.* and *p.* for the piano and *f.* and *p.* for the voice. The sixth system shows the piano part with *p.* and the voice part with *f.* and *p.*. The seventh system continues with *f.* and *p.* for the piano and *f.* and *p.* for the voice. The eighth system shows the piano part with *f.* and *p.* and the voice part with *f.* and *p.*. The final system is marked *All' Spiritoso e Presto* and shows the piano part with *f.* and *p.* and the voice part with *f.* and *p.*.

This page contains eight systems of handwritten musical notation, each consisting of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p.* (piano), *sf.* (sforzando), and *f.* (forte). The piece concludes with a double bar line and repeat dots at the end of the eighth system.

System 1: Treble clef melody with eighth and sixteenth notes; bass clef accompaniment with eighth notes. Dynamics: *p.*

System 2: Treble clef melody with eighth and sixteenth notes; bass clef accompaniment with eighth notes. Dynamics: *p.*

System 3: Treble clef melody with eighth and sixteenth notes; bass clef accompaniment with eighth notes. Dynamics: *p.*

System 4: Treble clef melody with eighth and sixteenth notes; bass clef accompaniment with eighth notes. Dynamics: *p.*

System 5: Treble clef melody with eighth and sixteenth notes; bass clef accompaniment with eighth notes. Dynamics: *p.*

System 6: Treble clef melody with eighth and sixteenth notes; bass clef accompaniment with eighth notes. Dynamics: *p.*

System 7: Treble clef melody with eighth and sixteenth notes; bass clef accompaniment with eighth notes. Dynamics: *p.*

System 8: Treble clef melody with eighth and sixteenth notes; bass clef accompaniment with eighth notes. Dynamics: *p.*

Miss Davis

Maestrofo

The musical score is written for three systems, each consisting of three staves (treble, alto, and bass). The music is in common time (C) and features various musical notations including notes, rests, and dynamic markings such as *pua*, *for*, *sf*, and *f*. The score includes fingerings (6, 5, 4, 3, 6, 4, 7) and articulation marks.

System 1:

- Staff 1 (Treble): *pua*, *for*
- Staff 2 (Alto): *pua*
- Staff 3 (Bass): *pua*, *for*

System 2:

- Staff 1 (Treble): *sf for pua*, *sf for pua*
- Staff 2 (Alto): *sf pua*
- Staff 3 (Bass): *5 3*, *6*, *7*, *7*

System 3:

- Staff 1 (Treble): *pua*
- Staff 2 (Alto): *pua*
- Staff 3 (Bass): *pua*

System 4:

- Staff 1 (Treble): *sf pua*, *sf pua*, *for*
- Staff 2 (Alto): *for*
- Staff 3 (Bass): *sf pua*, *f pua*, *sf pua*, *for*

Nitteti

7

tr

Viola
unis

Voi la cal - - - ma

pia: 6

sfor: pia:

Viola C. B.

del - - - mio co-re febramate, e-ter-ni Dei fe bra ma - - - te, e

6 6 5 6 4 3 6 4 5 3

sfor: pia: *f*

ter - - - ni De-i fe-con - - - date i vo-ti mie i d'inno-

7 7 7 6

cen-za e la pie-tà.

6 5 6 4 5 3 6 4 5 3

47 6 5 7 6 4

Cres. sfor: pua:

Cres. sfor: pua:

d'in-no-cen-za e la-pie-tà. voi la calma del mio

sfor: pua:

for:

Viola

core se bramate e-terni De-i fe-con-da-te i

for: pua:

Poc: sfor: pua: *Poc: sfor: pua:*

C.B.

vo-ti mie-i d'in-no-cen-za e la-pie-

6 6 4

Nitteti

9

- ta -
 6 4 5 3 6 4 5 3 # 7 2 5 3 6 6
 Cres. for. pua. for. pua.
 d'inno-cen-za e la
 8 6 6 6 8 for. pua. 8 6 6 4 for. pua.
 for. affai V. 2^o Unis
 Viola
 pie-tà.
 5 4 for. affai # 3 6 4 5 #
 for. pua. for.
 Eter-ni De-i secondate i voti miei d'inno-
 for. 7 # pua. 6 6 for.

pia: *pia:* *Viola unis*

cenza e la pie-tà voila cal - - - ma del - - - mio

core feconda-te eterni Dei d'innocenza e la pieta - - -

e la pie-tà voila

for: *for:* *va* *va*

calma del mio core febrama-te e-ter-ni De-i fecon - da - te i

for: *for:* *pia:*

Nitteti

11

Poc: sfor: Poc: sfor: pia:

C.B.

vo - ti mie - i d' in - no - cen - za e la pie - ta -

6 6 4 5 3 6

d'innocenza e

7 6 6 b7 6

for: pia: for: affai

for: pia: la pie - ta.

6 for: pia: 5 for: affai 3

e

la pietà.

6 4 5 3

Rec^{vo}

Nitteti

Sig.^a Marchetti

Allegro

Mi-fe-ra!

quai ru-i-ne un mio geloso sconfiglia-to trasportopuò cagionar!

Tacinto aveffi, oh Dio! fu cieco il condot-

- tier, fui cieca an ch'io.

Nitteti.

13

This is a page from a musical score, likely for a string quartet, featuring four staves. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *pia.* (piano) and *sfor.* (sforzando). The tempo is marked *Andantino*. The score is divided into measures, with some measures containing figured bass notation (e.g., 6/4, 5/3, 6/4, 5/3, 6/4, 5/3, 6/4, 5/3). The lyrics are in Italian and appear to be from a song or opera. The lyrics are: "In a - mor la ge - lo - fi - a e fol - lia del nostro cor in a - mor la ge - lo - fi - a e fol - lia del nostro cor. e fol - lia del". The score is written in a clear, legible hand, with the lyrics printed below the staves.

sf. pua: poc sf.p. poc sf.p. Cres. for: pua:
 cor. avve-le-na idolciistanti colpiubarbaro do-lor. colpiubarbaro do-lor colpiu
pua: 6 Cres. for: pua:
poc sf.p. poc sf.p. poc sf.p. poc sf.p.
 barbaro col piu barbaro dolor colpiubarbaro barbaro dolor colpiubarbaro barbaro dolor In a-
#3 5 6 6 5 6 4 # 6 4 5 # 6 4 5 #
Va unis sfor: pua: sfor: pua: sfor: C.B.
 -mor la ge-lo-fi-a efolliadel nostro cor In-a-mor lagelo fia e folliadel nostro
6 4 5 3 6 4 5 3 6 4 5 3 6 4 5 3
for: pua: sfor: pua: pua:
 cor e folliadel nostro cor im-pa-ra-te, o fidi aman-ti, a-cal
for: 6 4 3 pua: 6 6 3 3 for: pua:
Viola

Sig^{ra} Davies

Corni

Flauti

Viol: 1^oViol: 2^o

Cantabile

Nel partir da te, ben

mio, vorrei dir- ti il mio do- lo-re; vor- rei dirti il mio do-

- lo-re; ma tremar mi sento il core e d'or-ro-re e di pietà e d'orrore e di pie-

First system of the musical score. It includes a vocal line and two instrumental lines (Violin and Viola). The key signature is G major (one sharp). The vocal line has the lyrics: "ta. nel partir da te, ben mio, vorrei dirti vorrei dirti il mio do-lo-re; ma tre-". The Viola part is marked "C.B." (Cello/Bass). The system concludes with a double bar line and a repeat sign.

Second system of the musical score. The vocal line continues with the lyrics: "mar mi sento il core mi sento il core è dor-ro-re e di pie-". The instrumental parts continue with complex rhythmic patterns. The system concludes with a double bar line and a repeat sign.

Third system of the musical score. The vocal line concludes with the lyrics: "di pie-". The instrumental parts continue with complex rhythmic patterns. The system concludes with a double bar line and a repeat sign.

-tà. Nel par-tir da te, - - - ben

pizz. *ten:*

Viola

pp.

pp.

pizz. $\frac{4}{2}$ $\frac{7}{3}$ $\frac{6}{4}$

V. 2º

Viola

C.B.

mi-o vor-rei dirti il mio do-lo-re ma tre-mar mi fen-to il

$\frac{7}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$

core è dorro-re e di pie-tà

$\frac{5}{3}$ 6 6 6

di pie-tà. vorrei dirti il mio do-lo-re ma tre-

-mar mi fento il core mi fento il core e l'abr-ro-re e di pie-tà.

e di pie-tà. Viola

Cres: for: 6 4 5 3

Nitteti

21

e ne-mi-ca ho la for-tu-na nell' a-mor nel-la pie-
 ta fon pie-to-fa e fon a-man-te e ne-mi-ca
 ho la for-tu-na nell' a-mor nel-la pie-ta
 nell'a mor nel la pie-ta

C.B.
 C.B.
 C.B.
 C.B.

Viola
 Viola

Rinf.
 C.B.

7 6 7 9 8 6 6 4 6 6 7
 4 8 4 4 6 4 5
 6 5 6 4 3 6 4
 6 4 5 6 6 6 6 5 6

And. *sfor.* *pia.* *for.*
 nell' a--mor nel--la pie--tà. nella pie--ta
 6 6 6 6 4 4 5 *m.^o for.* *pia.* 6 4 5 *for.*
pia.
 nel--la pie--tà. Son pie--to--fa
 6 4 5 *pia.* 7 6
 e fon a--man--te e fon a--man--te e ne--mi--ca ho la for--
 7 9 8 6 5 4 2 6 6 5
 4 3 4 3
for. pia.
 --tu--na nell' a--mor nella pie--ta fon pie--to--fa
 6 5 6 5 7 5 6 4 *sfor.* 6 4

C.B.
 Viola

sfor: pia:

C. B.

e fono a--mante e ne--mi--ca ho la for--tu--na nell' a--

sfor: pia:

Viola C. B.

mor nel--la pie--ta-- nell'amor nella pie--

sfor: pia:

Viola C. B.

--tà-- nell'amor nella pie--ta nel la pie--

fôr:

--tà nel--la pie--tà.

fôr:

Corn: 2/4

Viol: 1^o 2/4 *pia:* *poc: sf. pia:*

Viol: 2^o 2/4 *poc: sf. pia:*

Viola 2/4 *pia:*

Fag: 2/4 *Larghetto* 6/4 5/3 7/5 9/4 8/3 6

pia: *m^o for:*

pia: *pia:* *pia:* *m^o for:* *for:* *pia:* Non ho ten:

V. 1^o 2/4

V. 2^o 2/4

pa--ce mil--le pe--ne mi fu--nes--ta--no il pen--fier!

6/4 5/3 7/5 9/4 8/3 6 9 8 6 6 5 3

pia.

V. 1^o

V. 2^o

Non hò pa-ce. mille pe-ne mi fu-nes - - - - - ta

pia. 6 # b5 6

for. *pia.* *for.* *ten:*

no il pen-sier! mi fu-nes - - - - - tano il pen-sier

6 4 5 3 *for.* *pia.* 6 7 *for.*

for. *pia.* *for.*

V. 2^o

Viola

tremo tremo oh Di - - - - - o! fos-ca notte fol mi

6 4 5 3 *pia.* 7 *for.* *pia.* 7 *for.* 6

fembra di ve-der! oh dio folmi fembra di ve-der tremo
 tre-mo oh dio! non ho pa-ce. mil-le pe-ne mi funes-ta-no
 il pen-fier non hò pa-ce. mil-le pe-ne mi fu-nes-

Nitteti

27

for. pua:

for. pua:

ta-no il pen-fier mi fu-nes

for. pua:

Rec^{vo}

V.1^o for.

V.2^o for.

Rec^{vo}

tan o il pen-fier Ah fi fugga! ah folto! ah folto! ah fi

fugga! Ah do-ve? piu non spero di go-der! più non spe-ro

V.1.^o
V.2.^o

pia.

di go-der non ho pa-ce mil-le pe-ne mi fu-

pia.

-nes-tano il pen-fier! più non spero di go-der! più non spe-ro di go-

7 6 5 6 5 6 5 6 5

sfor. pia. *for.* C.B.

C.B.

-der di go-der di go-der.

for. *pia.* 6 *for.* 6

Recit:

Nitteti

Sig.^r Millico e Sig.^a Davis

29

pia: ten:

pia: ten:

Samnete

Nò; temer tu non dei. . . tuo mi promifi; e tuo, Bero-e, io fa-rò

pia: ten:

pia: for: pia: for:

Beroe *for:* Sam: *for:*

Mà come al cenno d'un Padre opporti! Ah lascia, lasciana e met tutta la cura.

Andte

ah Solo di fe in fronte u-na volta il cor mi vedi? fe fei tran-

Andte # pia:

-quilla; e fe fedel mi credi?

Segue Duetto.

Nitteti

Viol: 1^a

Viol: 2^a

Viola

Berne

Sante

Andante Espressivo

Si, ti credo, a--ma--to bene; fon tranquil la, e in quel--la

ten

puar.

fronte veggo espreffo il tuo bel cor. fon tranquilla, e in quella fronte veggo espres--fo ef--

Poco sf. p.

-presso il tuo bel cor - - - es-presso il tuo bel cor.

Se mi credi, a -

m^o f. *for.* *puar.*

ma-to bene, d'og-ni rischio io va--do a fronte, nè tre-mar mi sento il

cor. d'ogni rischio io vado a fronte, nè tre-mar nè tre-mar mi sento il cor--tre-

non lasciar-mi, o mio te-fore!

-mar mi sento il cor. tutta in peg-no hai la mia

for. *pua.* *for.* *pua.*

for. *pua.*

ah fovven - - - - - gaticchio moro, feildes.
 fe. hai lamia fe. ah fovven gaticchio moro, feildes tin feildes.

tin m'invola a te! ah fovvenga ti fov-
 tin m'invola a te! fovvenga ti fov-

ven-ga-tichio moro, fe il des-tin m'invola a te! fe il destin m'invola a
 ven-gaticchio moro, fe il des-tin m'invola a te! fe il destin m'invola a

Musical notation includes treble and bass staves with various time signatures (6/4, 7/4, 8/4) and dynamic markings (*sf.*, *p.*).

te - - m'invo - la a te - - m'in vo - la a te!

te, m'invo - la a te - - m'in vo - la a te!

pizz.
And. non Presto

Com - pa - ti - te il nostro ardo - re, voi bell' alme in namo - ra -

Com - pa - ti - te il nostro ardo - re, voi bell' alme in namo - ra -

sf. p.

te, voi bell' alme in - na - - morate, e il po - ter d'un primo amore ricor -

te, voi bell' alme in - na - - morate, e il po - ter d'un primo amore ricor -

sf. 6 p. *pizz.*

date-vi qual' è! ricordate-vi qual' è!

date-vi qual' è! ricordate-vi qual' è!

ri - cor - date-vi qual' è Compa -

ri - cor - date-vi qual' è.

ti - te - il nostro ardore, il nostro ar - do - re, e il poter e il poter d'un primo amore,

Compa - ti - te il nostro ardore, il nostro ar - do - re, e il poter d'un primo amore,

ricor - da - - - te - vi qual' è! voibell'almevoibel
voibell'almevoibell'alme ricor - da - - - te - vi qual' è!

alme ricor da - - - te - vi qual è ricor da te vi qual' è ricor - da te - vi qual
ri - cor da - te - vi qual è ricor da te vi qual' è ricor - da te - vi qual

e ricor - da - te - vi qual è.
e ricor - da - te - vi qual è.

Finis

4

The
F A V O U R I T E

S O N G S

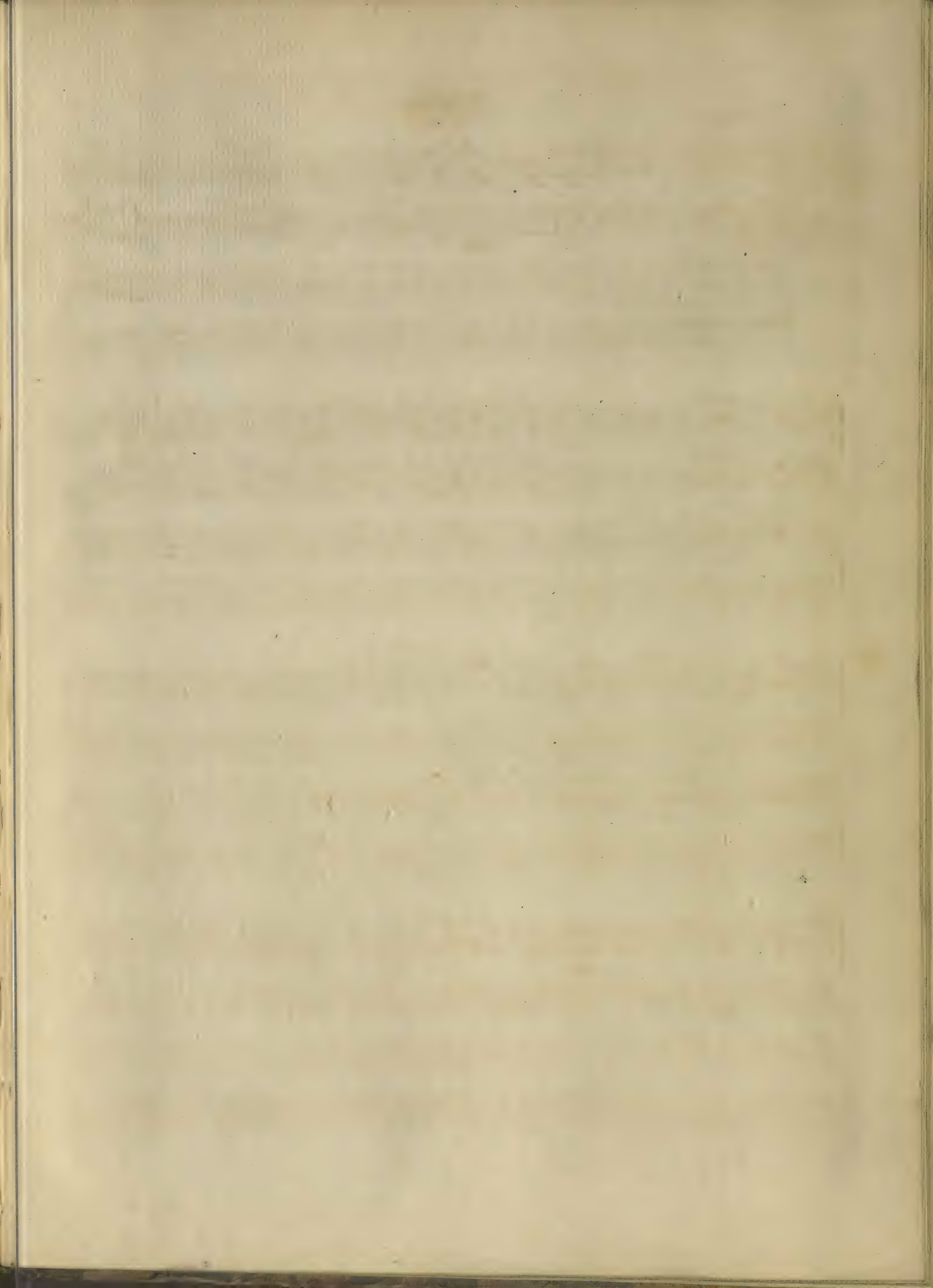
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Le Vicende della Sorte - - - - -	3 0	Ezio by Vento - - - - -	5 0	Maritata - - - - -	12 0
Orfeo - - - - -	10 6	Berenice - - - - -	2 6	La Schiava - - - - -	10 6
Ezio by Guglielmi - - - - -	7 6	Cleonice Songs - - - - -	2 6	Solimano - - - - -	2 6
L'Olimpaide - - - - -	6 0	D ^o ——— parts - - - - -	7 6	I Viaggiatori Ridicolli - - - - -	7 6
Le Contadine Bizzare - - - - -	5 0	Siroe Songs - - - - -	2 6	Gli Stravagante - - - - -	5 0
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Le Donne Vindicate - - - - -	2 6	Leucippo Songs - - - - -	2 6	Ifigenia - - - - -	2 6
La Moglie Fedele - - - - -	5 0	D ^o ——— parts - - - - -	7 6	Tigrane - - - - -	2 6
Il Cid - - - - -	10 6	Sofonisba - - - - -	3 6	Artaserse - - - - -	5 0
Perseo - - - - -	10 6	Il Defertore - - - - -	3 0	Il Carnovali di Vinezia - - - - -	5 6
Lucio Vero - - - - -	3 6	Tamerlano - - - - -	7 6	Armida - - - - -	3 6



Armida

Sig^r Farinella

The first system of the musical score for 'Armida' features three staves. The top two staves are for the vocal part, marked 'for:' and containing a melodic line with various ornaments and trills. The bottom staff is for the piano accompaniment, marked 'Andante Grazioso' and 'for:', featuring a steady eighth-note pattern. The key signature is one sharp (F#) and the time signature is common time (C).

The second system continues the musical score. The vocal staves show more complex ornamentation, including trills and grace notes, with markings like 'pua.' and 'for:'. The piano accompaniment maintains its eighth-note texture, with some chords marked with figures like '6 4' and '5 3'.

The third system includes the vocal line and piano accompaniment. The vocal part has a 'pua.' marking. The piano accompaniment features a 'unis' marking and a 'No - - bile alma ar -' lyric. The bottom staff has figured bass notation: '6 4', '5 3', '6 4', '5 3', and '6 4'.

The fourth system concludes the page. It includes the vocal line, piano accompaniment, and a Viola part. The vocal part has a 'fi - di og - - nora all' o - - nor, la fu - - a fre -' lyric. The piano accompaniment has figured bass notation: '5 3', '6', and '7'. The Viola part is marked 'Viola' and 'c. B. V. 29'.

Armida

3

ranza; all' o - nor la sua speran - za,

for.

6 6/5 *for.*

og - ni duol colla cos - tan - za, torni sempre a confo - lar

pia: 6 7 6 7 6 7 7#

a Confo -

7 6 6 6/5

lar. og - ni duol colla costanza, tor - ni

for. *pia:* 6/4 5/3 6/4 5/3 6 7/3

Armida

for. *pua.* *for.* *pua.*

*f*empre a confo-lar

for. 6 *#pua.* 6 *for.* 6 *#pua.* 6

for. *mis* Viola

a con-fo-lar.

for. 6 4 5 *#*

for. *pua.* C.B.

No-bile alma af-

6 *#* 6 6 4 5 *#* *pua.*

for.

f - di og-no-ra all' o-nor la fu-a spe-ran-za,

Viola 6 7 9 8 6 5 7 *for.* 5

Armida

5

for:
Viola

og - ni duol col - la spe - ran - za; torni sempre a con - fo -

for: 6 7 6 4 6 5

lar

6 6 4 2

a con - fo -

6 5 4 3

for: *for:*

lar . Nobile al - ma affi diogn - o - ra all' o - nor la sua spe -

for: 9 8 6 6 5

Sig^r Rauzzini

Armida

del Sig^r Rauzzini

7

Corni
1^o e 2^o
In A.

Clari:
1^o e 2^o
In A.

Oboe
1^o e 2^o

Viol: 1^o

Viol 2^o

Viola

Fagg:
88

C.B.

Larghetto con poco moto

Piz:

7

for:

con Arco

pia.

pia.

pia.

Si mioben faro fe

Piz:

7

6
4 3

6
4 3

Armida

The first system of the musical score for 'Armida' consists of eight staves. The first two staves are for the piano accompaniment, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The next four staves are for the vocal line, also in treble clef with the same key signature. The vocal line includes the lyrics: "dele è non temer farò costante farò fe dele non temer farò costante e saprà quest'alma a". The system concludes with a double bar line and a 6/4 time signature.

The second system of the musical score for 'Armida' consists of eight staves. The first two staves are for the piano accompaniment, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The next four staves are for the vocal line, also in treble clef with the same key signature. The vocal line includes the lyrics: "mante per te vivere per te vivere e mo-rir per te vivere per te vi-ve-". The system concludes with a double bar line and a 6/4 time signature.

con Arco 6-5
4 3

9

re è morir per te vive re è mo- -rir

mar vedrai fen- - zende fen-za a- -rene è fen-za a- -sponde ches estinguanel mio feno in si nobi- -le de-

56

for. pua. for. for. pua. pua.
 for. pua. for. pua. for. pua.
 fir primailmar vedraisenzone senza arene e senza sponde ches'estingua nel mio seno un fi
 for. pua. fir. 6 pua.

pua.
 pua.
 pua.
 no - bi - le - de - fir si mioben faro fe - dele non temer faro costante
 6 4 7 6 4 - 5 Piz: 7 4 3

pizz.

farò fe- de le non temer farò costante e saprà quell' alma amante per te

for.

for.

for.

vivere per te vi- ve- re è mo- rir per te vi- ve- re è mo- rir

Con arco 5 6 4 — 3 4 5

Armida

Ref-ta in pace e pen-fa o cara che mi

struggo ai lu-mi tuoi è che fola che fola oh dio tu puoi far mi

pia.

pia.

6 4 5 3 6 5 6 4 7

dolce og-ni mastir - fimioben farò fe dele non te -

Piz:

- mer fa-ro costante farò fe dele non temer farò co-stante e fa-pra quest'alma a-

7 6 4 3

First system of the musical score for 'Armida'. It consists of six staves. The top two staves are for the piano accompaniment, featuring arpeggiated chords and flowing sixteenth-note passages. The bottom four staves are for the vocal line, with lyrics written below. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: - mante per te vivere per te vi-vere è mo-rir per te vivere per te. Below the vocal line, there are figured bass notations: 6 4 5 3 and 6.

- mante per te vivere per te vi-vere è mo-rir per te vivere per te

6 4 5 3 6

Second system of the musical score for 'Armida'. It consists of six staves. The piano accompaniment continues with complex arpeggiated figures. The vocal line includes the lyrics: vi-ve-re è morir fi ben mio per te vive-re è morir fi. The system concludes with a double bar line and repeat signs on the top two staves. The key signature remains three sharps and the time signature is 3/4. The lyrics are: vi-ve-re è morir fi ben mio per te vive-re è morir fi.

vi-ve-re è morir fi ben mio per te vive-re è morir fi

6 6 6 4 5 3 4 7 5 7 7 4 7 7

Armida

15

per te vive-re per te vive - - - reè mo-rir per te vi-ve-re mo-

for:

for:

for: con arco

-rir.

Sig.^r Pafini

Armida

for.

fua. Oboe

fua. Oboe

fua. Viol:

fua. Viol:

And^{te} Con moto

Violonc:

fua. Baffo

sfor.

fua.

fua.

Il Guerrier ch'è va - - - lo -

fua.

fua. Oboe

fua. Viol:

fua. Oboe

fua. Viol:

fua. Oboe

fua. Violonc:

fua. Violonc:

rofo, non ve - - drai, che fi sco - lo - ri; passa i

6

Armida

17

Viol:

giorni ognor felici ed all'ombra degli allori ha piacere a dolci Amici i perigli raccon-

sfor. *pia.* *mf.* *pia.* *mf.*

tar. *sfor.* *pia.* *6/4* *4/3* *7*

pia. *sfor.* *pia.* *pia. mo*

ha pia-cere a dolci ami-ci a dolci ami-ci i pe-

pia. *6/4* *5/3* *6/4* *7*

Armida

Oboe Viol: Oboe

— rigli rac. con. tar —

Viol: *Rinf.* *for:*

Rinf. rac. con. tar.

for:

6 4 6 4 5 4 6 4 5 4 6 4 5 4 6 4 5 4

pia. *Rinf.* *sfor.* *for.* *pia.*

pia. *Rinf.* *pia.*

Il Guerrier Guerrier che va lo ro fo, non ve drai, ve

pia. $\frac{7}{2}$ $\frac{b7}{3}$ *Rinf.* $\frac{6}{4}$ *sfor.* $\frac{b7}{3}$ $\frac{8}{3}$ *for.* *pia.* $\frac{7}{2}$

Ob.

pia. *Ob.*

pia.

pia.

drai che fi sco lo ri; pas sa i gi or ni og nor fe li ce;

$\frac{b7}{3}$ $\frac{6}{4}$ $\frac{b7}{4}$ $\frac{8}{3}$ *pia.* 7 *Violont:*

Viol:

pia.

ha pia ce ro a ca ri a mi ci i pe ri gli

6 $\frac{b7}{4}$ 6 5 3 5 7

Armida

rac- con- tar . raccon- tar

ha piace- rē a dolcia

mi- ci a dolce ami- ci i peri- gli rac- con- tar

6

Armida

21

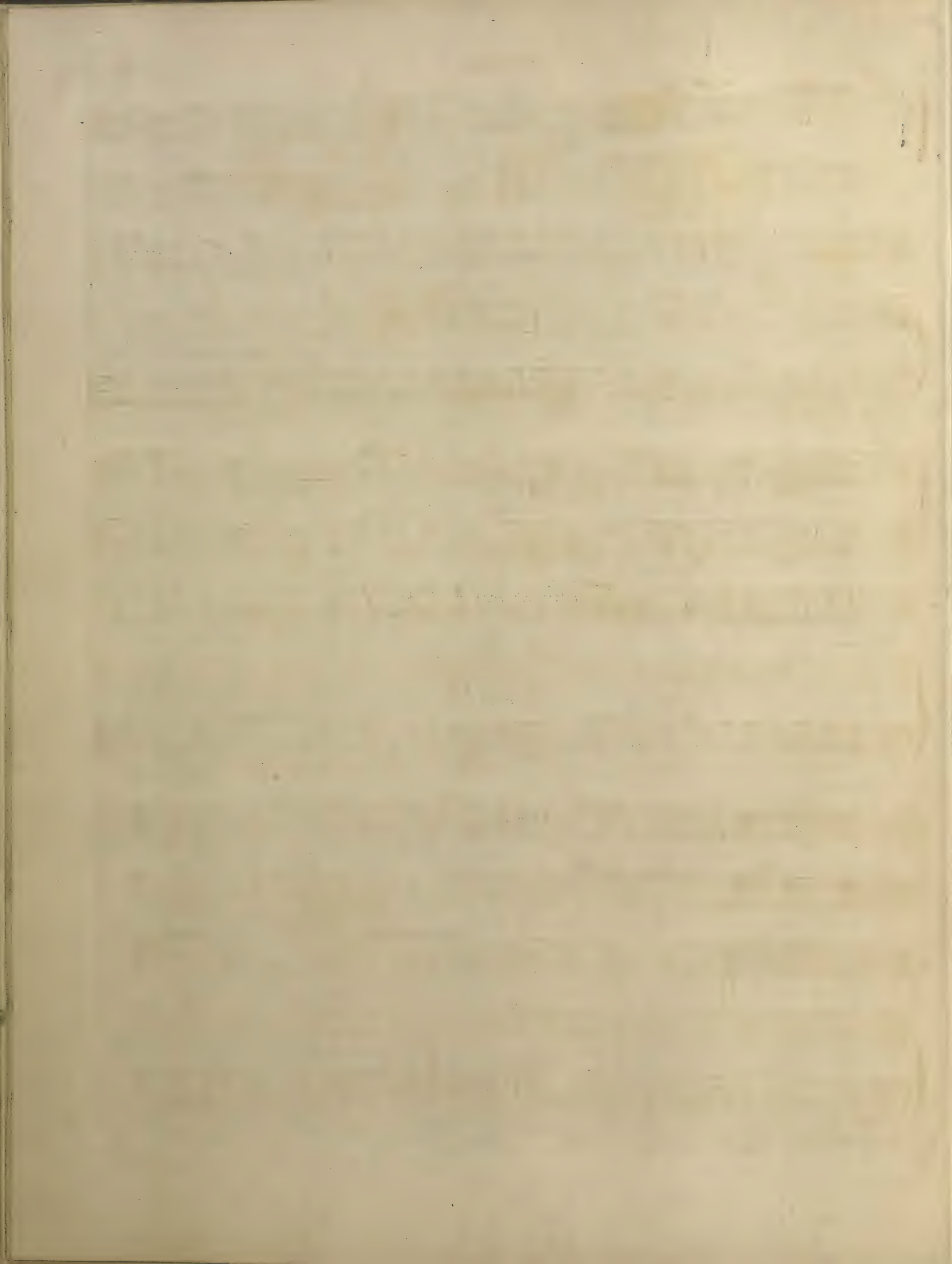
Obue Viol: Viol: Rinf for: rammen tar.

Rinf 6/4 for 5/4 5/3 a/j.

ram men tar.

for: 6/4

6/4 7 6/4 5/3



5-

The
FAVOURITE
SONGS
In the
OPERA
ALESSANDRO NEL INDIE

Del Sig^r Corri.

PR 3^s 6^d

L O N D O N.

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	sh	d		sh	d		L	sh	d
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Le Vicende della Sorte	-	3	0	Ezio by Vento	-	5	0	Maritata	12 0
Orfeo	-	10	6	Berenice	-	2	6	La Schiava	10 6
Ezio by Guglielmi	-	7	6	Cleonice Songs	-	2	6	Solimano	2 6
L'Olimpaide	-	6	0	D ^o parts	-	7	6	I Viaggiatori Ridicolli	7 6
Le Contadine Bizzare	-	5	0	Siroe Songs	-	2	6	Gli Stravagante	5 0
Il Re alla Caccia	-	2	6	D ^o parts	-	6	0	Le Conquesto del Messico	5 0
Le Donne Vindicate	-	2	6	Leucippo Songs	-	2	6	Ifigenia	2 6
La Moglie Fedele	-	5	0	D ^o parts	-	7	6	Tigrane	2 6
Il Cid	-	10	6	Sofonisba	-	3	6	Artaserse	5 0
Perseo	-	10	6	Il Desertore	-	3	0	Il Camoveli di Vinezia	5 6
Lucio Vero	-	3	6	Tamerlano	-	7	6	Armida	3 6

[illegible]

Alessandro nel Indie

sfor.

che dell' In-di-a è do-ma-tor mi punis-ca il sacro

7 sfor: pua: 6 4 5 3 7 5 6 6 4 5 3

pua:

Nu-me che dell' In-dia è do-ma-tor che dell' In-dia è do-ma-

6 7 6 pua: 6 6 6 5 6 4 5 3

sfor: pua:

-tor - che dell' In-dia è do-ma-

6 7 sfor: pua: 6 4 5 3 7 5 6 6 4 6 4

fôr: Poc: fôr: pua:

-tor dell' India è do-ma-tor

6 fôr: Poc: fôr: 6 4 3 pua: 6 4 3

Alessandro nel Indie

Sig^{ra} - Schindlerin

3

10

Alessandro nel Indie

Musical score for "Alessandro nel Indie". The score is written for a vocal part (soprano/tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in Italian.

Vocal Part:

 pofo, Se m'accendo ad al - tro lu-me, pace ma-i nonabbia il

 cor! nonabbia il cor Se mai tur-bo il tuo ri-pofo Se m'ac-

 cendo ad altro lume

Piano Part:

 The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. It includes dynamic markings such as *for.* (forte), *pia.* (piano), *sfor.* (sforzando), and *afsl.* (ad libitum).

Instrumentation:

 The score includes a section for **Bassoons** (Baffoons) playing a melodic line.

Lyrics:

 pofo, Se m'accendo ad al - tro lu-me, pace ma-i nonabbia il

 cor! nonabbia il cor Se mai tur-bo il tuo ri-pofo Se m'ac-

 cendo ad altro lume

Alessandro nel Indie

5

Poc: for: pua:

i non ab - bia il cor pa - ce ma - i non

Cres *pua: affai*

Andte *pua: affai*

ab - - - - - bia il cor.

Fosti sempre il mio bel nume; tu sei solo il mio di - letto;

sfor: pua:

è fa - rai l'ultimo affetto, come fosti il primo amor. co - me fos - ti il

sfor: 6 6 pua:

Primo Tempo

primo a - mor co - me fos - ti il primo a - mor il primo a - mor.

Se mai turbo il tuo ri - po - so Se mac -

cendo ad al - tro lume ad al - tro lume pa - ce mai non

ab - bia il

The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Primo Tempo'. The lyrics are in Italian. The score includes various musical notations such as slurs, ties, and dynamic markings like 'for.' and 'pua.'. The lyrics are: 'primo a - mor co - me fos - ti il primo a - mor il primo a - mor.', 'Se mai turbo il tuo ri - po - so Se mac -', 'cendo ad al - tro lume ad al - tro lume pa - ce mai non', and 'ab - bia il'. The score ends with a double bar line and a repeat sign.

Alessandro nel Indie

7

pia.

pia.

cor

pa - ce mai pa - ce ma -

Balloon

pia. affai

pia. 7 6 6

Cres

for.

i non ab - bia il

6 6 6 *Cres* 4 3 *for.*

cor

non ab - bia il cor.

6 6 6 4 3

for.

6 6 5 4 3

Espressivo

Viola Col Basso

for.

Sr.

C.B.

pia.

Chi vi-ve a-man-te; fai che de-li-ra; fi fai che de-li-ra

Musical score for "Alessandro nel Indie", page 9. The score is written for a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The tempo is marked "Allegro". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are in Italian and are written below the notes. The score includes dynamic markings such as *Sf.* (Sforzando), *for.* (Forzando), and *sf* (sforzando). The lyrics are:

spesso fi lag-na, sempre sof-pi-ra, ne daltro par-la, ne daltro
 parla che di mo-rir. ne daltro parla che di mo-rir
 io non maf-fan-no, non mi que-relo; giammai ti-ran-no
 non chiamo il cie-lo. Chi vive a-mante, fai che de-li-ra; fi

The score is divided into four systems, each containing two staves. The first system includes the lyrics "spesso fi lag-na, sempre sof-pi-ra, ne daltro par-la, ne daltro". The second system includes "parla che di mo-rir. ne daltro parla che di mo-rir". The third system includes "io non maf-fan-no, non mi que-relo; giammai ti-ran-no". The fourth system includes "non chiamo il cie-lo. Chi vive a-mante, fai che de-li-ra; fi".

fai che de - li - ra; spesso ti lagna, sempre sof - pi - ra, ne d'altro

par - la, ne d'altro parla che di mo - rir. ne d'altro parla che

di mo - rir dunque il mio co - re d'amor non

pena, d'amor non pena O pur L'amore non è mar - tir .

for. *pia.* *Sf* *pia.* *Sf* *Sf* *pia.* *Sf*

11

pia. sf pia.
 O pur L'a-more non è mar-tir. Chi vive a-mante fai che de-li-ra
 pia. 47 6 5 6 6 6 4 3
 fi fai che de-li-ra speffo fi lagna sempre sof-pi-ra
 6 6 6 4 3 6 6 6 6 6
 Poc: for: pia.
 ne d'altro par-la ne d'altro parla che di mo-rir. ne d'altro parla che
 #3 6 5 5 6 4 3 6 5 6
 for: di mo-rir. Viola
 for: 6 4 5 3 6 6 5 6

Rec.^{vo}

Larghetto

for.

pia.

C.B.

Por:

Lode agli Dei! son per sua so al fine

della tua fedel-ità

Cle:

Lode agli Dei Poro di me si fidal plu gelofonon

for.

All.^o

for.

Por:

Dov. e chi dice che un femminil pensiero dell'

for.

Cle:

aura e piu leggie ro

Dove chi dice che piu del'

mare un sospettoso amante è torbido e incostante. Io non lo credo ed io nol posso dir, mi di finganna as

Ad Lib: Poro Cle.

fa i mi convince abbastanza la placidezza tua. la tua costanza

And te for. Poro Cle. Poro

Ri cordo il giuramento. la pro meffa rammento. si co

for. pia. Cle. Poro Cle.

nosce si vede che placido ama tor! che bella fede!

Poro Cle. Poro

Segue Duetto

Alessandro nel Indie

Duetto

fia. *for.* *fia.*

fia.

Cleofide

Andante

Poro

Se mai tur-bo il tuo ri-po-so; fe m'accendo ad al-tro

fia. $\frac{7}{4}$ $\frac{b}{3}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{3}$ *for.* $\frac{6}{5}$ *fia.* $\frac{6}{5}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{3}{2}$

fia.

fia.

Se mai piu farò ge-loso, mi pu-

lume, pace mai non abbia il cor.

for. $\frac{6}{9}$ $\frac{4}{3}$ $\frac{b}{5}$ $\frac{4}{2}$ $\frac{6}{2}$

for. *fia.* *sf.* *p.* *sf.* *p.*

-nis-ca il fa-cro Nume, che dell'In-dia e do-ma-tor-

$\frac{6}{4}$ $\frac{b}{4}$ $\frac{3}{2}$ $\frac{6}{3}$ $\frac{6}{2}$ $\frac{7}{2}$ $\frac{6}{2}$ $\frac{6}{2}$ $\frac{6}{4}$ $\frac{5}{3}$

for: *pia:* *for:* *pia:*

che del In-dia è do-ma-tor. menz og-

Infedel! questo è l'amo-re?

pia: *for:* *pia:*

ner menz ogner questa è la fe-de? che non cre-de al mio do-lo-re, che lo

chinon crede al mio do-lo-re, che lo possa un di pro-

pia: 6 4 5 6 4 5 6 4 5 6 4 5

for: *pia:* *for:* *pia:*

pos-sa un di provar - - - che lo possa un di pro-var lo possa un di pro-

- var! un di provar - - - che lo possa un di pro-var lo possa un di pro-

for: *pia:* 6 4 5 6 4 5 6 4 5

[illegible]

Alessandro nel Indie

17

chi Ah fi mo-ra, e non fi tor-ni per l'in-grato a fos-pi-
 Ah fi mo-ra e non fi tor-ni per l'in-grata a fos-pi-
 - rar! men-zog-ner!
 - rar! In-fe-del
 cheplacido ama-tor
 Se mai piu' faro ge-lo-so menzog-
 Che bella fede

6

Alessandro nel Indie

pia: *for:* *pia:*
 - guer mi pu-nis-ca il sacro Nu-me,
 fe mai turbo il tuo ri-po-so; infedel pace
for: *pia:* $\frac{7}{2}$ $\frac{b7}{3}$ $\frac{6}{4}$ $\frac{7}{2}$ $\frac{8}{3}$ $\frac{4}{2}$ 6
pia: ass: All? Vivace
pia: ass: Poc. *for:* Poc. *for:*
 quella e la fede
 mai non abbia il cor queitoe la more Ah fi
 6 $\frac{6}{5}$ *pia:* $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{6}{4}$
 Poc. *for:* Cre *for:*
 Ah fi mora e non fi tor-ni per l'ingrato a fospi-rar. per l'in-
 mora e non fi torni per l'in grata a fos-pi-rar. per l'in-
 5 $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ *pia:* $\frac{7}{2}$ $\frac{8}{3}$ Cre $\frac{6}{4}$ $\frac{b7}{5}$ $\frac{8}{6}$ $\frac{9}{b7}$ $\frac{8}{6}$ $\frac{b7}{5}$ $\frac{6}{8}$ $\frac{5}{b7}$ $\frac{6}{8}$ $\frac{b7}{5}$

Alessandro nel Indie

19

grato per l'ingrato a fospirar

grata per l'ingrata a fospirar

for: pua: for: pua: for: pua: for: pua: pua: af's

grato a fospirar Ah fi mora non fi torniper l'ingrato a fospirar

grata a fospirar per l'ingrata a fospirar

4

Alessandro nel Indie

A chi fer--ba-i gli af-fet-ti mi-ci
 in - fe -

Poc for.
Poc for.
 men-zogner questa è la fe-de Ah fi
 - del ques-to è l'a-mo-re Ah fi mo-ra e

for.
 mo-ra e non fi tor-ni a fos--pi--rar
 non fi tor-ni non fi tor-ni a fos--pi--rar

6 4 6 3 6 4 6 3 6 4 b7 6 4 b7 6
 6 5 4 2 6 6 b 5 b *Poc for.*
 9 4 8 7 6 7 6 5 4 3 2 1

Alessandro nel Indie

21

pia: afz

per l'in gra-to a fos-pi-rar -

per l'in gra-ta a fos-pi-rar -

pia: afz

for:

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